

# MUSICAL AMERICA



Edited by *John C. Freund*

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## HAMMERSTEIN WILL BUILD AT CAPITAL

Agrees to Construct \$400,000 Grand Opera House in Washington.

Impresario Tells London Interviewer He Signed Contract Before Leaving this Country—\$200,000 Site to be Provided by Citizens and Building Operations to be Started in July.

Cable reports received from London this week indicate that Oscar Hammerstein has finally decided to build an opera house in Washington. Immediately upon his return to America in July, ground will be broken, and it is expected that the new edifice will be ready for performances by next Winter.

A despatch from the capital contains the information that the New York impresario signed an agreement, a few hours previous to his departure on Monday of last week, binding himself to erect a \$400,000 structure, providing a site costing \$200,000 is donated. The money for the site was to be subscribed by forty persons living in Washington and having business interests there. Now it is announced that the forty subscribers have been selected, and several of them, prominent in the social affairs of Washington, have agreed to give \$5,000 each.

In view of the fact that America is the only great nation whose capital city has not a home for grand opera, the news of Mr. Hammerstein's decision is of the utmost importance to the music lovers of the country. With practically the same singers who will take part in the New York season, Washington's grand opera will not be lacking in brilliance and artistic excellence.

In a London interview given by Mr. Hammerstein on his arrival this week he said:

"I am going to take up again my favorite recreation of building a playhouse, or rather another opera house this time. Within an hour before I sailed from Hoboken I signed an agreement to build such a structure in Washington, the capital of our country, which, in my opinion, is in such great need of an institution of that kind.

"I expect to get back some time in July and shall start building right away. It will be larger than the Manhattan Opera House and will be situated in Connecticut avenue and will be called the National Opera House.

"No, I can't tell you any more about it now, but it is going to be as big a success as the Manhattan Opera House has been."

Mary A. Cryder of Washington was the moving spirit in interesting the New York opera manager in the Washington field. The title to the property will not be turned over to Mr. Hammerstein until the opera house is entirely completed. The money for the site is to be subscribed without reservation, and the subscribers will have no interest in the house or the business. They will have simply the privilege of subscribing ahead of the public for boxes for the opera season.

### Would-Be Stars Sing for Hammerstein.

A cable despatch from London on Wednesday contained the information that Oscar Hammerstein had heard 1,733 applicants for engagements at the Manhattan Opera House, but had not found any possibilities up to that time.



*Sincerely Yours  
Richard Buhlig*

Richard Buhlig, a Chicago Pianist Who Has Caused a Sensation Abroad, Returns to Tour America Next Fall. He is Known as the "Pianist of Mystery" (See page 9)

### Caruso's London Triumph.

LONDON, May 15.—Mme. Nellie Melba was unable to sing in "La Bohème" at Covent Garden to-night, owing to a sudden indisposition. The rôle of Mimi, therefore, was filled by Mme. Donalda; and Caruso, making his first appearance in London since the episode of the New York Zoo, also took part in the opera. The audience evidently felt no prejudice against him on account of his American experience, but was captivated by his voice, which he never used to better advantage.

### Buffo Rossi Dies in Milan.

Word was received in New York Wednesday of the death in Milan of Arcangelo Rossi, the former buffo of the Metropolitan Opera House, who attempted suicide last week by cutting out his tongue. He had shown signs of insanity during his last season at the Metropolitan and this was attributed by some to the hardships he suffered during the earthquake in San Francisco. His colleagues believed, however, that the loss of his voice caused his mental breakdown.

## AMERICAN TO HELP OUR SINGERS ABROAD

Le Grand Howland, Composer of Successful Opera, Now in New York.

First American to Become an Impresario in Italy—Here to Secure Singers and an American Opera for Production in Europe—Scheme to Aid His Talented Countrymen.

Le Grand Howland, the young American composer, has returned from Europe, where, in the last four months, his grand opera, "Sarrona," has been performed in Piacenza, Udine and Varese in Italy, and Pola and Trieste, in Austria. The work has also been heard in Florence and Naples.

When the opera was sung in Trieste early last month the composer was repeatedly called before the curtain and received a wreath and a letter of congratulation from the Counsel of Monaco, as the opera is dedicated to the Prince of Monaco.

Mr. Howland has signed a contract to manage the Government Opera House in Venice, where he expects not only his opera but those of other American composers will be produced.

The company producing Mr. Howland's opera was the International Opera Company of 150 members, formed after his great success at the Government Opera House in Piacenza, where he was the first American to be appointed impresario to the Government Opera House in Italy. This company was formed by Mr. Howland for the advancement and production of American works and to bring forward American singers.

Mr. Howland is in America at present to interest American singers wishing a grand opera career, and to find a new grand opera by an American composer, with a view to production in the principal opera house in Venice, the management of which has offered him \$15,000 for the prosecution of his plans for next season.

Mr. Howland's entire company will soon go to Brindisi in Southern Italy and besides this and Venice, he has four more opera houses combining in his scheme.

### PHILADELPHIA ORCHESTRA

Association Meets But No Director is Chosen to Succeed Fritz Scheel.

PHILADELPHIA, May 14.—Only routine business was transacted at the annual meeting of the Philadelphia Orchestra Association, held at the Orpheus Society's rooms, this afternoon. Financial statements, a summary of which appeared in MUSICAL AMERICA a few weeks ago, were received and adopted.

The various directors and officers were re-elected, the only change being in the composition of the executive committee. John H. Ingham and Edward G. McCollin retiring in favor of James W. Paul and Clement B. Newbold. Messrs. Ingham and McCollin still, however, remain members of the board of directors.

The question of a conductor is still in statu quo.

A. H. E.

### Fremstad in Paris to Sing "Salome."

PARIS, May 15.—Olive Fremstad has arrived in Paris. She will sing the principal rôle in "Salome" Friday evening. This will be her Paris début.



## York's Musical Festival Greatest Artistic Success in City's History

Distinguished Artists Assist Joseph Pache in Making Notable  
Series of Concerts. Wagner Program Feature of  
Opening Night.

YORK, PA., May 13.—The May Festival of the York Oratorio Society was the greatest artistic success this city has ever known, and the naturally following complement of cost made it the most expensive musical entertainment ever given in an American city with less than 50,000 population.

At the Wagner concert, Thursday night, a large audience gathered in the Opera House and on Friday two assemblages taxed the capacity of the building and departed amazed and delighted by the vocal powers of Mme. Marcella Sembrich and charmed by her personality.

But two or three in York knew that while the largest and most cultured audience that ever assembled in the Opera House was impatiently awaiting the appearance of the prima donna, she was at her hotel tearfully protesting that her voice was gone and that she could not possibly think of attempting to sing. How the throat affection disappeared and the elusive voice returned, enabling the gifted Polish gentlewoman to score one of her greatest triumphs is now history.

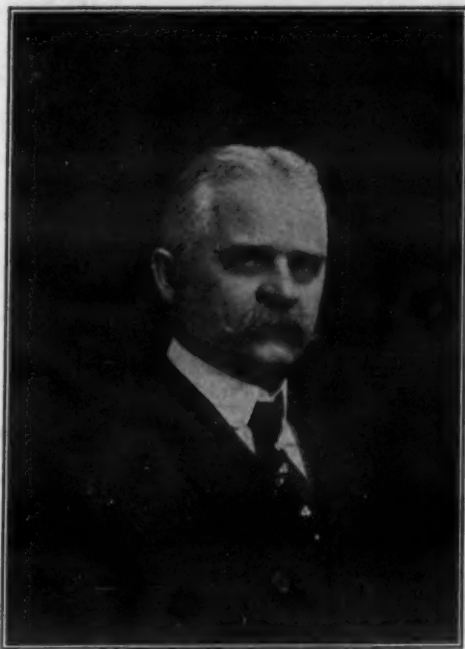
To such an extent has the festival proved financially successful that not only are the guarantors absolutely safe, but a portion of the surplus accumulated as the result of the Pittsburgh Orchestra concerts will probably remain in the treasury. The cost of the three concerts has been approximately \$7,000, and the receipts about \$6,250, thus making the actual loss, from a business viewpoint, but \$750. This deficit is removed by the honorary subscribers' donations and the use of a portion of the surplus.

The artistic success is of such magnitude that already the officers of the society are discussing the possibility of having Melba, Schumann-Heink and the Boston Symphony Orchestra for next season, and Manager Pentz, of the Opera House, is said to be seriously considering the advisability of bringing one or two prima donnas to York on his own account. Incidentally York has had an almost national advertisement of the highest and best kind.

The three concerts were skillfully arranged to afford opportunity for a wide acquaintance with great composers. Thursday night's program was exclusively Wagnerian, including the very cream of harmony produced by the great wizard of Bayreuth, the "Bridal Chorus," from the "Lohengrin" opera; selections from "Die Meistersinger"; from "Parsifal," "Tannhäuser" and others. Most of the music was familiar but was no less appreciated.

Friday afternoon's program was varied, including Tchaikowsky's (Pathétique) as the chief feature. The closing concert witnessed the rendition of choruses and solos from the greatest oratorios. The chorus of the society covered itself with glory, exhibiting splendid training and reflecting great credit upon its director, Professor Pache.

Mr. Pache, after the chorus had handled two of the chorals on Friday evening, announced that Mme. Sembrich and Ellison Van Hoose, the tenor soloist of Thursday evening, would give a duet from Puccini's "La Bohème." The rendition was given in such a realistic and artistic manner that



JOSEPH PACHE

Distinguished Baltimore Conductor Who Directed the York Oratorio Society at the Festival in that City Last Week

even those who never before heard grand opera were captivated. The audience refused to be satisfied until there was an encore to the rendition.

William Harper, bass, the other soloist of the evening, was heard in but one number. He sang "It Is Enough," an aria from Mendelssohn's oratorio "Elijah" and was warmly applauded for his effort.

The work of the Oratorio Society was similarly received. The chorus was heard to much advantage in the Bach cantata, "Sleepers Awake," and a trio of folk songs, a capella. An old romance and Mendelssohn's "Parting and Meeting," represented the Fatherland, while recognition to America was accorded by the rendition of the Melamet arrangement of Stephen C. Foster's "Old Folks at Home."

### LAUGHED AT OPERA.

American Woman Told Duke Funny Story and He Couldn't Help It.

LONDON, May 11.—Mrs. Jordan L. Mott has supplanted Mrs. Jack Leslie in the opinion of the Duke of Connaught's set as the wittiest American woman in America to-day, and her piquant stories are going the rounds of society gatherings.

The Duke of Connaught admires witty Americans even more than King Edward does, and he prides himself on having "discovered" Mrs. Mott, who is a relative of Mrs. George Cornwallis West and is very wealthy.

Several years ago, after the elopement of their son with the daughter of his tutor, Mr. and Mrs. Mott came to England to live, and recently her cleverness has carried her right into the heart of the royal set.

The other evening she was in the royal box at Covent Garden, and during one of the artistic periods of gloomy silence, when

music lovers were lost in rapt admiration, the attention of the whole house was suddenly distracted by a great burst of laughter from the Duke.

Mrs. Mott had been telling him a story. The music experts frowned.

Mrs. Mott's father-in-law was an iron manufacturer, and once came near being a candidate for Mayor of New York. He refused to accept President Cleveland's appointment as sub-Treasurer of the United States.

## BOSTON'S "POPS" GAIN IN FAVOR

Conductor Adamowski Gives Program of Greater Interest Than in Past Years.

BOSTON, May 12.—Once more "Pop" concerts at Symphony Hall are going their tranquil and established way. Mr. Adamowski is conducting nightly with his wonted care; the orchestra plays as fifty-five members of the Symphony Orchestra should in light music; the things to eat, drink and smoke keep their familiar quality; and at the tables on the floor and in the seats of the balconies, the audience takes its familiar pleasure in the familiar way.

Better still, the programs are much more entertaining than they were last Spring. Mr. Adamowski is making them distinctly lighter. He has freshened them with new music from similar concerts in Europe, and he is escaping more than hitherto from hackneyed overtures and "selections."

It is good to find arrangements from Puccini's operas on the list and side by side with them potpourris from the newer and better musical plays, notably Mr. Herbert's. Moreover there is no mistaking the pleasure of the audience in the bettered programs. Last night the list was as follows:

March, "Black Bess".....Strube  
Overture, "Si j' étai Roi".....Adam  
Waltz, "España".....Waldteufel  
Selection, "Faust".....Gounod  
Suite No. 1, "Carmen"....Bizet-Hoffmann  
Selection "Madam Butterfly".....Puccini  
Prelude to Act III, "Lohengrin".....Wagner  
Selection, "Mlle. Modiste".....Herbert  
Overture, "Martha".....Flotow  
Selection, "Grand Mogul".....Luders  
Waltz, "Merry Widow".....Lehar  
March, "Under the Double Eagle".....Wagner

### A. H. Higginson Marries Chorus Girl.

MANCHESTER, MASS., May 12.—At high noon last Thursday Miss Jeanne Calducci, chorus girl and actress, stood beneath a bower of flowers, surrounded by all the luxuries that great wealth could procure, and became the bride of Alexander Henry Higginson, the Boston society and club man and son of Maj. Henry L. Higginson, the music patron. After the wedding there was a small reception at which forty guests were present. Noticeable was the absence of any relatives of the bride, her parents being at present in Italy.

August Scharrer, who has been the regular conductor of the Berlin Philharmonic Orchestra for three years, has retired from that position. On his last two appearances the audience took occasion to express its recognition of the conscientious manner in which he directed the Tuesday and Wednesday symphony concerts and Sunday popular programs during his engagement.

## SINGING SOCIETY HAD GOOD SEASON

The Mozart Club of Pittsburg  
Closes Most Successful  
Season in History.

PITTSBURG, May 13.—A program, miscellaneous in character, was given by the Mozart Club last evening in Carnegie Music Hall, the occasion being the last concert of this organization's twenty-ninth season.

The choral numbers were diversified in character, being drawn from both the modern and old school of composers. The Swabian folk song "Come, Dorothy, Come," proved a prime favorite with the audience and part of it was repeated while the Cornelius "Salmaleikum" was sung twice, nor did the repetition prove an anticlimax. Mr. Meyers sang the solo with intelligence and good vocal effect. A number of other light numbers were also sung by the club, the program closing with the dignified and stirring Bach choral, "That Word Shall Still," which, with the organ accompaniment, produced a good impression.

A number of soprano solos were furnished by Gertrude Sykes, who seemed a somewhat immature singer to appear on the stage of Carnegie Hall. Miss Sykes was generously received by the audience and responded to the applause with an encore.

Mr. Von Kunits, whose work is always sincere and polished, was heard in two numbers which were augmented by two encores. Mr. Vierheller, tenor, was also heard in two solos, the second being accompanied by a double quartet drawn from the chorus.

Considering the lateness of the season there was an excellent audience in attendance. Plans are now being made to make next year's concerts of a festival character owing to the fact that it will be the thirtieth year of the club under Mr. McCollum's direction.

### CARL SOBESKI'S MUSICALS.

Noted Boston Teacher and Pupils Take Part in Studio Recital.

BOSTON, May 11.—A delightful studio recital was given last evening by Carl Sobeski, the lyric baritone and well-known teacher of this city, and the occasion furnished an opportunity for Mr. Sobeski's professional pupils to meet Mr. and Mrs. H. G. Tucker. Mr. Tucker is one of the foremost musicians of Boston.

Among those present were Dr. and Mrs. Joseph de Lewandowski, Mr. and Mrs. Charles W. Turner, J. E. Courtemanche and Elea Worthley, soprano.

Mr. Sobeski was in good voice, and entertained his friends by singing Ronold's "O Lovely Night" and other songs. Miss Worthley and Mr. Sobeski gave a most charming performance of Hildach's duet "The Farewell of the Birds" and Miss Worthley sang an aria from the "Queen of Sheba" by Gounod. Miss Worthley has a soprano voice of wide range and excellent quality. Mr. Turner sang some bass songs, among them being the aria "Just Are the Ways of God to Man," from Handel's "Sampson." Mme. Lewandowski played the Dvorak "Humoresque."

D. L. L.

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## CAVALIERI LEFT REMARKABLE PORTRAIT OF HERSELF IN GOTHAM



Copyright 1907 by Arnold Tamburini, Jr.  
NEW PORTRAIT OF LINA CAVALIERI



Copyright 1907 by Arnold Tamburini, Jr.  
ARNOLD TAMBURINI, JR.

Young Artist Who Has Been Summoned to Italy to Become Court Painter to the King—His Portrait of Lina Cavalieri, the Opera Singer, is One of His Most Recent Creations

### Metropolitan Opera Star Posed For Picture Painted by the Artist Tamburini, Admired it Greatly, But it Still Hangs in New York Studio—The "Artistic Temperament" Again in Evidence.

Although Lina Cavalieri is with us no more and is reported to be very fully enjoying at her home in Italy the fruits of her exceedingly profitable opera season in America—especially New York—she has left behind a presentment of herself that is called one of the most notable portraits painted in this city in years.

The singer had fully intended to carry this beautiful portrayal of her indubitable charm abroad with her, but there was a case of clash between two "artistic temperaments"—those of the painter and the musical artist.

The portrait is the work of Arnoldo Tamburini, Jr., a young man who is to leave New York very soon, having been summoned to Italy to become court painter and special artist to the king and queen. He is the youngest man ever to achieve such an honor. His studio, which is in the Coronet, No. 57 West Fifty-eighth street, is principally furnished just now with the Cavalieri portrait.

The artist won't tell why the singer didn't take her picture with her after having expressed herself as delighted with the charming portrayal of her dark imperious beauty, but a hint of what the trouble was may be gleaned from Tamburini's words: "She's like many of those singers—she would have been glad to take the picture for almost nothing. Well, she didn't get it!"

Many painters sought a chance to place upon the canvas the face of the Italian woman from the time her wonderful charm first flashed upon New Yorkers, but she resisted all, telling them that they could not hope to equal a certain painting of her by the master, Baldini.

But it so happened that Tamburini had known this lovely Florentine in times when fortune was less fair for her, and, at last, listening to the repeated requests of the artist, coupled with those of her brother, Oreste Cavalieri, she consented to come to the Fifty-eighth street studio.

"She sat four or five times for me," said the painter, "but she seemed worried or nervous about something all the time, and I don't think I've ever had a poorer sitter. But as the picture began to take form and color she said she was much taken with it, and, when it was done she exclaimed that at last a painting of her had been made that could stand beside Baldini's."

It is understood that Oreste Cavalieri, who is still in New York, makes very frequent trips to Tamburini's studio, and stands sometimes for many minutes looking upon the proud, beautiful semblance of his sister. In a great plumed hat she presents a three-quarter view of her face, and the bust and rounded arms seem to veritably stand out from the green background of the canvas. As ever with Lina Cavalieri, the hair is arranged well down over the ears.

The father of Tamburini is the present court painter of Italy and it is probably on account of the young man's success in the Salon at Florence last year, when he won a first prize for a portrait of his mother, that the father has obtained for him the honor of also painting royalty. He will go from here to Raccovigi, the villa of the Italian monarchy, to limn the features of the king and queen, and also those of the Count of Turin—all high honors—even though he has already painted Thomas Salvini and Sir Wilfred Laurier.

But he will not take the picture of Cavalieri with him. That will remain in storage here—or perhaps Oreste at the last moment will acquire it for his own.

### DAVID BISPHAM'S RETURN.

Eminent Baritone will Undertake an American Tour Next Season.

David Bispham's prospective return to America for a season in concert is a matter of decided interest; and there doubtless will be thousands eager to welcome the famous American baritone.

For the past season Mr. Bispham has been devoting his attention to opera, his appearance in "The Vicar of Wakefield" having won him unstinted praise. The singer's American tour will again be under the direction of Loudon Charlton, who already has managed several of Bispham's tours with marked success.

The Falcone Opera Company has been giving "Aida" for a month at Pisa, with crowded houses most of the time. The two American singers in the company, Volpini (Blanche Fox) and the basso Gorrill have aided greatly with their good singing as Amneris and Ramphis, respectively.

## BOSTON AMATEURS HEARD IN "ERMINIE"

Operatic Society Under Direction of Mr. Odell Draws Large Audience.

BOSTON, May 8.—The Boston Operatic Society, Herbert F. Odell, director, gave performances of "Erminie" in Jordan Hall Tuesday and Wednesday evenings, and acquitted itself probably more creditably than ever before through its three seasons of existence, during which it has given several standard operas.

The performances given by the society, although advertised and open to the general public, are to be criticised from the professional viewpoint, for the organization exists to give experience and opportunity for public appearance to young singers who might otherwise have no stepping-stone between private study and the professional stage.

Several of the principals were those who have appeared successfully on previous occasions, and they were welcomed with a hearty enthusiasm which showed that the audience was largely personal in its attitude.

The performances were generally very smooth and animated. The society improves markedly in its handling of cues and general "business." Last evening's performance was rather long owing to the number of encores given.

The principals were: *Erminie*, Sophie Barnard; *Cerise*, Jessie Sterling; *Javotte*, Louise Senton; *Marquis de Pouvert*,

Charles C. Long; *Eugene*, W. T. Wingfield; *Ravennes*, A. R. Marshall; *Cadeaux*, D. E. Bowen; *Simon*, Napoleon de Verge. Other members of the cast were Yvonne Hortin, A. Bertha Cote, Grace Olmstead and Messrs. George B. Bigelow, Frank H. Lewis, Robert P. Zanes, H. M. Woodward, S. H. Brice and W. G. Shadman. The music was by the Odell Orchestra, H. F. Odell, conductor.

### KUBELIK LOSES SUIT.

Paris Court Decides Against Him in Action Brought by Manager.

PARIS, May 11.—Some American theatrical managers are likely to envy M. Schurmann, the European impresario, the luck which he apparently has in legal contests with artists under his management.

M. Schurmann recently won a suit against Calvé, and has now obtained damages against Kubelik for breach of contract. Kubelik was engaged for a tour of Spain and Portugal, but after a few performances he refused to play on successive nights or at matinees, using such excuses as that his fingers were strained, and that "the soul of his Stradivarius was out of sorts."

Schurmann sued Kubelik for \$1,250. Kubelik retorted by a claim for \$4,000 on the ground that the impresario had not furnished an orchestra, when the terms of the contract required him to do so. A Paris court decided in favor of Schurmann.

### Paris Praises Geraldine Farrar.

PARIS, May 11.—Geraldine Farrar's début at the Opera last night in the rôle of *Juliette* was a great success. The young American was repeatedly recalled and cheered and the critics were unanimous this morning in praising her.



# JOSEPH L. CHEVINNE

IN AMERICA UNTIL MAY 30, 1907

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## FROM GRAND OPERA TO VAUDEVILLE

### Regine Arta of the Manhattan Will Enter a New Field.

For some time it has been a recognized fact that one of the operatic stars would succumb to the unceasing cry of "advanced vaudeville." Several have been tempted but it remained for Regine Arta to be the first prima donna of importance to announce her début in this new field.

The vaudeville situation has changed so completely within the past few weeks that the musical world will be called upon extensively in the near future to cater to the public demand.

Miss Arta who scored decided triumphs in opera, both in Paris and Brussels, was heard during the past season at the Manhattan Opera House, and glowing predictions were made for her future. The usual conventional method which has hitherto been adopted by operatic artistes entering this field will be utterly disregarded by Miss Arta. Her début, which will take place in the near future, will be made in connection with an act arranged especially for her. She will give her audiences selections from several operas in her extensive repertoire.

When Miss Arta was asked by a representative of MUSICAL AMERICA why she had chosen this new field, she replied:

"Because I believe there is a great future for vaudeville in America, and because the American public are always ready to appreciate the very highest that art can give them. Although I have had several tempting offers already, it was not until quite recently that I placed the matter in the hands of Robert Grau. I have made an especial study of the vaudeville situation since my return to this country and am convinced that this is a step in the right direction."



Photo by Mishkin.

*Very truly  
Regine Arta.*

Regine Arta, One of Oscar Hammerstein's Stars, Announces That She Will Sing in Vaudeville

### TALENTED SINGERS HEARD.

#### Pupils of Madeleine Walther Give Morning Musicales in New York.

Madeleine Walther, the popular vocal teacher, held a morning musicale at the residence of Dr. and Mrs. Gerster, East Seventy-ninth Street, New York, on Tuesday, when several of her most advanced pupils were heard in a well-diversified program.

Mme. Walther is to be congratulated on the number of students that have placed themselves under her instruction. All of those who appeared on Tuesday revealed voices of great natural beauty and commendable skill and finish in the art of singing. Arias by Monteverde, Giordano, Caldara, Durante, d'Astorgia, Massenet, Gluck and Mozart and songs by Woodman, Dvorak and Leichter were given by the Misses Bresnan, Lee, Appel, Snyder, Sherman, Barber and Horwitz. The Misses Barber and Snyder also sang Mendelssohn's duet, "Der Engel," their fresh, well-cultivated voices blending delightfully.

At the close, at the urgent request of the audience, Mme. Walther sang E. E. Taubert's "Toscanisches Lied" and Délibes's "Myrto," with her well-known finesse of style.

#### Detroit Baritone's Recital.

DETROIT, MICH., May 14.—The first of the series of musicales given by prominent pupils of Mr. Boris L. Ganopol occurred last Thursday evening when Mr. John Atkinson, baritone, gave a song recital before an enthusiastic audience which completely filled the hall of the Ganopol music studios. A comprehensive program was presented, including selections from Handel, Schubert, Brahms, Chaminade, Martini and Verdi.

### TOWERS' WORK APPRECIATED

#### Veteran Musician Will Complete Unique Dictionary in Washington.

St. Louis, Mo., May 13.—John Towers, the veteran voice specialist and writer on subjects pertaining to music, has had an unusual courtesy extended him, in the form of a cordial invitation to spend as much time as he may desire at the Library of Congress in Washington, for the purpose of completing his "Dictionary of Operas and Operettas."

Mr. Towers has been at work on his monumental undertaking for fourteen years, averaging six hours a day of steady application during all that time. The dictionary will cover upward of 25,000 operas and operettas that have been performed on the public stage from the earliest times to the present, and will therefore be a unique work. The author expects to spend June, July and August at the Capital and to have the book ready for publication at the end of that time.

#### Death of J. H. Lavender.

The death of John Harry Lavender of London, publisher of "The Strad" and for many years connected with "The Musical Standard," removes a man who was one of the most beloved by musicians and who will be especially mourned by the many Americans who are acquainted with him and his work.

He was but 45 years old, but was widely known in the music world. He published, besides "The Strad," seven violin works and some violin music.

His funeral was attended by many members of the music trade and representatives of the papers with which he had been connected. The interment was at Nunhead cemetery.

## THE "MIKADO" SUNG AT HARLEM THEATRE

### Eily Barnato Makes First Appearance With the Van den Berg Opera Company.

The Van den Berg Company began its second week of opera in English at the West End Theatre, New York, with a revival of "The Mikado" on Monday evening. The audience was numerous and left nothing to be desired in the way of demonstrations of approval. The introduction of local allusions seemed to please the Harlemites' fancy.

The Gilbert and Sullivan opera was preceded by the mad scene from "Lucia," with which Eily Barnato, niece of the late Barney Barnato, and formerly of the Opéra Comique in Paris, made her début as a member of the Van den Berg company. Miss Barnato's performance of Donizetti's difficult coloratura aria so delighted the audience that she had to repeat it, after receiving such a profusion of flowers that she was almost hidden from view for the time being. In "The Mikado" she presented a dainty appearance as Yum Yum and displayed the sweetness and flexibility of her voice and her histrionic skill with fine effect.

The performance went off with verve and spirit, showing many members of the company at their best. Lillian Swain as a pretty and fresh-voiced Pitti Sing, and Margaret Baxter as Katisha, were Miss Barnato's companions as the "three little maids from school." Alexander Clark as Ko Ko aroused great merriment, Roy Youngman as Nanki Poo, while the Mikado, Pooh Bah and Pish Tush were impersonated by Henry Vogel, Louis Cassavant and W. J. Welsh, respectively.

José Van den Berg, after conducting the orchestra during the "Lucia" aria, gave way to Frederic Eustace, who kept the "Mikado" singers well in hand.

Next week "Carmen" will be the bill, with Bertha Shalek in the title part.

### "STABAT MATER" GIVEN.

#### Prof. Fleck Conducts Sunday Concert at West End Theatre, New York.

The first of a series of Sunday concerts to be given by the José Van den Berg Opera Company at the West End Theatre, New York City, took place last Sunday and was well attended.

Rossini's "Stabat Mater" was the principal work presented, ably conducted by Prof. H. B. Fleck. A well-trained chorus of 500 voices and an orchestra of thirty-five players were associated with an efficient corps of soloists, consisting of Helene Noldi, Rose Marie Campbell, Charles Keiser and Francis Motley. In the preceding miscellaneous part of the program Mae Calder, Mae Cressy and Jefferson Egan were heard.

Next Sunday evening Handel's "Messiah" will be sung.

#### Liederkrantz Re-Elects Hoffman.

BUFFALO, May 14.—Carl Hoffman, director of the Teutonia Liederkrantz, has just been re-elected for another year and an increase in salary has been voted him.

Dr. Hoffman has met with much success in his work with the Liederkrantz, and the organization's appreciation of his efforts was shown in the fact that the vote for him was unanimous. This will be his fourth year as director of the Liederkrantz.

A vacation course of choir directors and teachers of singing in the schools will be held in Berlin from July 15 till August 3. The subjects that will be treated include the technique of speech on a phonetic basis, voice cultivation according to the principles of artistic singing, methods of school singing, theoretical dissertations and choral singing with practice in directing.

## VIENNA CHOIR SINGS AGAIN IN NEW YORK

### Carnegie Hall Crowded to Hear the Visitors' Farewell Concert.

The Wiener Männergesangverein was again greeted by an audience that filled Carnegie Hall to overflowing on Thursday last week, when it gave its second and farewell concert in New York. There were many turned away at the door, and inside of the hall the same frenetic enthusiasm reigned as at the first concert two nights before. This enthusiasm reached its climax after the singing of Strauss's "Beautiful Blue Danube" Waltz, which was placed at the end of the program. The audience cheered and demanded more, until its demands were met with an extra number. The waltz was sung with irresistible rhythmic swing and grace.

The visitors from Vienna gave their second concert without the support of an orchestra and they were heard to no less advantage on that account. Nor did they show any fatigue, any lapse of alertness or enthusiasm, despite the strenuous program of their days and nights from the time they had landed. The good impression their singing had made two evenings before was confirmed, though the effervescent demonstrativeness of the audience was not necessarily representative of the verdict of the more critical music-lovers present. The society's work was, however, justly deserving of warm praise. Especially effective of the numbers on the program were Schumann's "Ritornell," Edouard Kremser's "Wenn zwei sich gut sind," Weber's "Lützow's wilde Jagd," Schubert's "Das Dörfchen" and "Der Gondelfahrer," Dr. Friedrich Hagar's dramatic "Totenvolk" and Schmidt's "Sandmännchen," besides the Strauss waltz.

The next day the choir went to Philadelphia to give a concert, on Saturday it sang in Baltimore, Monday and Tuesday were spent in Buffalo and at Niagara Falls, and from there the party went to Milwaukee to sing there, on Wednesday night and then hurry back to New York to sail for Genoa on Friday.

#### Laura Stucky's Pupils Play.

NEWARK, N. J., May 13.—Pupils of Laura Stucky, the accomplished pianist of this city, displayed their attainments Thursday evening at a studio musicale which brought forth performances by Leonard Aierstok, Helen Scherff, Florence Dauth, Maud Weyrauch, Paul Degavre, Norma Scherff, Hazel Evenden, Marjorie Fennell, Lillian Huebner and Clara Groedel. Edna J. Stucky, soprano, added much to the enjoyment afforded by the presentation, with several songs, effectively rendered. Miss Stucky has cause to be proud of the work of her students.

Marta Vall, one of Max Bendix's most talented pupils, after having just returned from Old Point Comfort fully restored to health, looking hearty and well, after a very serious siege of typhoid fever, has gone to visit her home in Sweden and expects to return here in October to resume her concert engagements.

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## CHICAGO'S STRING QUARTET CONCERT

Organization Closes Season With  
Program of Great  
Interest.

CHICAGO, May 11.—The Chicago String Quartet closed its season Sunday by a public concert in Music Hall. An audience of good size was attracted and applause both hearty and abundant was the tribute paid to all that was offered. The quartet, since its formation, season before last, has devoted itself chiefly to chamber music concerts given under semi-private rather than public conditions.

Sunday, therefore, was the first chance the larger mass of concert-goers has had to judge of the capabilities of this organization, which is made up of Mr. Kramer, Mr. Becker, Mr. Esser and Mr. Steindel.

The program opened with a quartet in B minor by Joseph Miroslav Weber—a composition and composer virtually unknown to Chicago concert-goers. The nationality of the composer was evidenced in the musical character of the work itself, the first and last movements being strongly Bohemian in musical idiom. The quartet is interesting and attractive. It is in no wise revolutionary or extreme in either matter or manner, but it is richly supplied with fluent, refined melody, is gracefully and easily written, and shows admirable workmanship. It unmistakably is the creation of a man liberally gifted and excellently schooled. The minuetto is a graceful piece of clear, melodious writing, and the slow movement is of distinct beauty.

The familiar and ever popular andante cantabile from the Tchaikowsky Op. II and the Hugo Wolf "Italian Serenade" formed the second number on the program. The former was played with much of sensuous tonal charm and captivated the hearers as it ever does, and the serenade, taken at a furious tempo, was brilliantly and dashing done. For the close of the concert Mrs. Jeanette Durno Collins joined the quartet and a nicely balanced and effective presentation of the Dvorak Piano Quintet followed. Mrs. Collins was in her best technical form, and supplied a rendition of the piano part which blended admirably with the work of the strings.

## GERMAN TENOR GIVES RECITAL IN TORONTO

Henry J. Lautz Ends Series of Programs  
Devoted to Works of His  
Countrymen.

TORONTO, May 13.—Henry J. Lautz, late of Buffalo, who has elected to reside in Toronto and is fast becoming a pronounced favorite, both on and off the concert platform, gave his last recital of the season in the Conservatory Music Hall on May 7 before a large and cultured audience.

Sixteen songs by Liszt, Cornelius, Brahms and Richard Wagner displayed the accomplished and versatile artist at his best. He is fortunate in possessing a concert tenor of fine quality and excellently trained, and his singing, characterized as it is by native spontaneity and beauty of phrasing, exercises a potent charm over his hearers. *Siegfried's* song from "Die Walküre" was one of his most enjoyable numbers, special applause also following Liszt's "Es muss ein Wunderbares sein," Cornelius's "Monotone" and "Violet" and Brahms's "Der Gang zum Liebchen," "Die Mainacht," "O, wüsst ich doch den Weg zurück" and "Der Tod, das ist die kühle Nacht." His final number was another proof of his sound musicianship, as he gave, to his own accompaniment, his melodious setting of "Im wunderschönen Monat Mai."

Mr. Lautz was efficiently supported by Mrs. Gerard Barton, as accompaniste, and Eugenie Quéhen and Jessie Allen, solo pianistes, contributed brilliant performances of Brahms's Scherzo, Opus 4, and Liszt's Ballade in D minor. Mr. Lautz will continue his song recitals next season, when many novelties will be presented. One or more of the programs will be devoted to his own compositions.

"Bows and Keys" is the name of a society of music students organized in connection with the Columbia College of Mu-

## SEMBRICH IN HER HOME IN DRESDEN



With their American seasons closed, the noted operatic and concert stars are departing to Europe—some for recreation and others to make Summer appearances abroad. Mme. Sembrich is among the fortunate ones who will spend the greater part of the vacation period in regaining strength for next year's work. The above illustration represents her seated in the parlor of her German home where many visitors have had the privilege of enjoying her hospitality.

Like Mme. Schumann-Heink, Mme. Sembrich is devoted to her home. After a long Winter of hotel life and travel she takes great delight in the return to her handsomely appointed apartments in Dresden. Surrounded by talking-machines of American manufacture, she entertains her friends with records of her own voice, made during her season here, and those of her operatic co-stars.

Mme. Sembrich, accompanied by her husband, M. Stengel-Sembrich, sailed

Tuesday on the *Kaiser Wilhelm II*. She finished on Saturday a tour of thirty concerts, and was the prima donna of the music festivals at Louisville, Syracuse, Columbus, York and other places.

Mme. Sembrich will go to Paris, and after a stay of two weeks there, will sing at the Royal Opera House, in Berlin, where she will appear in "La Bohème," "Il Barbiere di Siviglia" and "La Traviata." Before returning to this country she will sing in recital in Berlin, Vienna and Warsaw.

## PROGRAM OF DUETS FINELY RENDERED

Enjoyable Musicales at American  
Institute of Applied  
Music.

A most enjoyable musicale was the duet recital given Saturday last at the American Institute of Applied Music in West Fifty-ninth street.

A large and fashionable audience listened to the fine rendition of a well arranged program after which a collation was served.

The singers, each in duet with Mr. Latham were Mrs. A. W. Davis, alto, who blithesomely rendered Henschel's "Oh, that

we were Maying"; Georgia Anderson, soprano, who sang a St. Saëns "Pastoral"; Margaret McCalla, mezzo-soprano, who won plaudits with "Night Hymn at Sea," by Goring Thomas; Mrs. A. D. Lippincott, who gave "Donte de la Lumière" from "Hamlet," by Ambrose Thomas, and Mabel Rogers, who rendered Matthew's "It was a lover and his lass."

The singers all displayed excellent method and fine taste and the audience was generous with well deserved applause.

The music-tragedy, "Jesus," text by a Brunswick pastor named Brakebusch, music by Erler, was recently given in Plauen, meeting with a warm reception. It had been forbidden in several other cities.

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## Albany's Festival a Triumph For Conductor, Soloists and Chorus

Dr. Arthur Mees Directs Notable Series of Concerts—Maud Powell and Other Well-Known Artists Participate—Elgar's "Caractacus" Given.



HARMANUS BLEEKER HALL, IN WHICH FESTIVAL WAS HELD

ALBANY, May 13.—The sixteenth annual May Festival of the Albany Musical Association which was inaugurated on Monday night at Harmanus Bleeker Hall, with an afternoon and evening concert on the following day, will be recorded as one of the most successful Festivals in the history of this local organization.



MAUD POWELL

Celebrated American Violinist—She was One of the Soloists at the May Festival in Albany

The May Festival is always the great event in Albany's musical life and it illustrates the musical spirit of the city for it enlists into service a large number of Albany singers who make up the chorus.

The first production of the association was "Caractacus," by Sir Edward Elgar, with a chorus of 200 voices; the Boston Festival Orchestra and the following soloists: Josephine Knight, soprano; George Hamlin, tenor; Claude Cunningham, baritone and Julian Walker, basso.

Local interest centered in the chorus

which year after year has given proof of its art in oratorio productions. For the conductor, Dr. Arthur Mees, who, with the exception of two years, has directed the association from the very beginning, it was a distinct triumph.

The important news fact of the festival was the production of "Caractacus," which has been given only one other presentation before in this country. This work of Sir Edward Elgar has not the religious mysticism of some of his other compositions but it affords unlimited opportunities for picturesqueness and dramatic effect.

The chorus was never in better condition. It showed fine quality of tone, precision of attack and unity of purpose, surmounting the technical difficulties with ease and certainty. Claude Cunningham, who sang the rôle of *Caractacus* and George Hamlin that of *Orbin*, were new comers to Albany. Mr. Cunningham, who was especially chosen by Sir Edward Elgar to create the part of *St. Peter* in "The Kingdom," has a rich and beautiful baritone and created a decidedly favorable impression. In his solo numbers, "Watchman Alert," "The Lament," "O, My Warriors" and "Heap Torment Upon Torment," he showed sympathetic feeling and dramatic intensity.

Mr. Hamlin's resonant tenor revealed mastery of technique, breadth of style and a fine sense of values and in his solo "Last Night Beneath the Sacred Oak," he demonstrated his consummate artistry.

Josephine Knight interpreted the character *Eigen* and Julian Walker, who is a great favorite with Albany audiences, sang the parts of the *Arch Druid* and *Claudius*.

The afternoon concert consisted entirely of orchestral selections with the exception of solos by Mrs. Grace Bonner Williams, soprano, and Maud Powell, violinist. The orchestra which has contributed its music

to the festival for the last three seasons made a profound impression.

Its work was characterized by an assurance and smoothness and it demonstrated to the slightest detail its preparation for festival music. It had four numbers on the programme, opening with the overture "The Merry Wives of Windsor," Nicolai; the "Spanish Rhapsody," in two movements, by Lalo, while the one novelty was the ballet music from Saint-Saëns's opera, "Henry VIII." Excerpts from the "Damnation of Faust," Berlioz, was the concluding selection.

Miss Powell's playing of the Mendelssohn Concerto in E minor and Corelli's "La Folie" was superb. The ease with which she vanquished all technical difficulties, the sonorous breadth and vitality of her tone in climaxes and its ingratiating beauty in cantilena passages, her suavity and finesse of style, withal her rare combination of emotional warmth and intellectual poise, made a profound impression and evoked enthusiastic applause. Mrs. Williams was at her best and pleased the audience with her effective singing of Bizet's aria, "The Pearl Fishers."



DR. ARTHUR MEES

Conductor of the Albany Musical Association, Which Gave a Series of Concerts Last Week

At the evening concert Sir Arthur Sullivan's "Martyr of Antioch" was given with Mrs. Grace Bonner Williams, soprano; Mrs. Florence Mulford, contralto; Frank Ormsby, tenor; Myron W. Whitney, Jr., baritone, and Julian Walker, basso.

Aside from the importance of the work itself it was of more than usual local significance as the orchestral introduction to Scene II, which was originally written as an organ solo, was scored for orchestra by Dr. Percy J. Starnes, organist of All Saints Cathedral of this city, who was a personal friend of Sir Arthur Sullivan. Although religious in subject "The Martyr of Antioch" is distinctly operatic in character, and abounding in melody. The honors of the evening fell to Mrs. Grace Bonner Williams, who sang the rôle of *Margarita*, the Christianized heathen maiden. Mrs. Williams, who is a new comer to Albany, in her several solos demonstrated the beauty, freshness, charm and artistry of her voice.

Mrs. Florence Mulford sang the rôle of *Julia* with dignity and breadth of style. Frank Ormsby, in a voice distinguished for its range and dramatic qualities, interpreted the character of *Olybius*, while Myron W. Whitney, Jr., had the rôle of *Calais* and Julian Walker that of *Fabius*.

The orchestral number of the evening's concert was Tchaikowsky's "Symphony, No. 6, Pathétique."

L. B.

## "SALOME'S" RECEPTION DELIGHTS CONRIED

Feels Vindicated by Success of Strauss Music-Drama in Paris.

BERLIN, May 11.—"I am immensely pleased by the enormous success of the 'Salome' performance in Paris," said Heinrich Conried to-day. "It is just what I predicted and expected. The best society in Paris was, it seems, present. I hope the Directors of the Metropolitan, both the Real Estate Company Directors and the others, who attended the French performance will now change their minds and allow the presentation of the opera at the Metropolitan. According to the reports the French theatre-goers must have been spellbound by Strauss's monumental work, just as I was when I attended the performance in Dresden."

Mr. Conried, as an Austrian, regrets that he was not in New York during the visit of the Vienna Singing Society. "I should like to have offered the Metropolitan Opera House for a concert," he said, "but unfortunately it was engaged for the Actors' Fund Fair."

Mr. Conried says that eighteen years ago he urged the Vienna Society to visit the United States and offered to pay all the expenses of the organization. The offer was declined on the ground that a trip to America would be a tremendous and unprecedented undertaking.

## PARIS CROWD CHEERS CARUSO'S GALLANTRY

Tenor Throws Rose to American Girl Driving in the Champs Elysees.

PARIS, May 13.—A new story is going the rounds to-day about Signor Caruso, who is now much in evidence in Paris, where he is stopping with his wife and children.

Signor Caruso was yesterday returning from the concert at the Trocadéro, where he received an ovation, and was driving in the Champs Elysees in an automobile filled with flowers. The automobile was caught in a jam and stopped beside a carriage, in which a beautiful American girl, well known in the American colony, was sitting.

Signor Caruso took a rose from a bouquet, kissed it and threw it into the lap of the fair American, who, smiling, bowed and raised the flower to her lips. A crowd saw the incident and shouted, "Bravo, Caruso!" and he waved his hand as the automobile, released from the jam, proceeded on its way.

Although the arrangements between the management of the Opera and Gabriel Astruc are not yet complete it is now practically certain that the tenor will sing at the Opera a number of times in October, for a much smaller sum than he receives in New York.

Mrs. Naggitt—"You used to say I sang like a nightingale."

Mr. Naggitt—"If I did I must have been as drunk as an owl."—York "Dispatch."



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Miss Bessie Abbott as "Julietta"



## SAN CARLO CO. CAPTURES "HUB"

**Singers Came Late But Town  
Will Await Them  
Next Year.**

Boston, May 13.—The venture of the San Carlo Company with opera at the Park Theatre has belied the expectations with which it began. They were not indeed promising. The musical season was practically at an end; no one associated the Park with opera; its little stage was sure to be hampering; a part of the company had already gone; and the rest were closing a long tour.

Mr. Russell aimed at most only to make his singers and his methods a little known here in preparation for a return with full ranks and to a larger stage next Autumn. He has more than introduced them; he has begun even the winning of a public for them. Such operas as "La Bohème" and "Don Pasquale" have gained in intimate appeal and illusion in a small theatre.

The orchestra has been gradually subdued to the dimensions of the house, and the stage manager has used intelligently the little space at his disposal. Moreover, in Mr. Constantino has come one of the interesting tenors of this operatic day who mingles something of the delicate artistry of Bonci with a part of the large power of Caruso. In Mr. Martin, the other tenor, and Miss Tarquini are two acceptable and promising young singers.

Miss Nielsen has surprised those who recalled her in her days of operetta, by the quality of her voice, the skill of her singing, the emotional color she brings to it on occasion and the pleasant illusion of her acting. Mr. Fornari, Mr. de Seguro, Miss Dereyne and Mr. Barocchi are also agreeable singers, and between all concerned the performances of "La Bohème" and "Don Pasquale" have given keen pleasure and often the pleasure of a rounded ensemble. Mr. Russell's Spring venture has succeeded unexpectedly and prepared the way for its Autumn fulfillment.

## STRAUSS LION OF THE HOUR IN PARIS

**Composer of "Salome" May Receive  
Decoration of the Legion  
of Honor.**

PARIS, May 11.—It is expected that Richard Strauss will receive the decoration of the Legion of Honor before his departure from Paris. President Fallières, who attended the first performance of "Salome," personally congratulated the composer, who is the lion of the hour.

A grand dinner was given in his honor by the German Ambassador, and he is being specially invited to the leading social functions.

Many well-known Americans in Paris attended the dress rehearsal and première of the opera, among them being James Stillman, Otto H. Kahn, Elliott Gregory, and W. K. Vanderbilt. So far as can be learned, J. Pierpont Morgan has not attended any performance yet.

Parisian musical critics are unanimous in declaring that Strauss is the greatest living German musician. Several find much to criticize in Wilde's poem as the outcome of sensual decadentism.

## GIFTED CHILD 'CELLISTE.

**Ten-Year-Old Goldie Gross Surprises  
Hearers at New York Concert.**

The bright particular star of the final concert of the Young Men's Hebrew Association of New York, last Saturday, was Goldie Gross, a ten-year-old 'celliste, who completely won her audience.

Little Miss Gross, who presented a quaint picture when she appeared on the stage with her big instrument, played Popper-Jenssen's Andantino Graziosa and a tarantella by Fitzenhagen with a technical facility and a feeling for the musical sig-



**GOLDIE GROSS**

**She is an Exceptionally Talented Pupil of Karl  
Grienauer, the Popular 'Cellist**

nificance of her numbers amazing in one of her tender years. Her tone, too, both as to quantity and quality, was worthy of the warmest praise, while her sense of rhythm and style combined to make her performances remarkably well rounded. Not the least charm of her playing was the modest self-possession she displayed. She richly deserved the applause she received. It is interesting to note that this pupil of Karl Grienauer is ten years younger than Helen Scholder, whose playing has attracted so much attention.

## MR. MARKS'S RECITAL.

**With His Pupil He Gives Most Enjoyable  
Concert.**

A most enjoyable recital in honor of Rev. and Mrs. Thomas B. Gregory was given by Mr. and Mrs. J. Christopher Marks in their residence studio on East Forty-sixth street on the evening of May 9.

The program, consisting of eight vocal and two instrumental numbers, was rendered by Mr. Marks and his pupils, three of the selections being the creations of the teacher. These were a vocal duet, "O Swallow Fly Not," sung by Ethel Lowe and Harry L. Reed; a trio for violin, 'cello and piano, played by C. B. Marsh, violin; Harold H. Bemiss, 'cello, and J. C. Marks, piano; and a vocal solo, "Neath Skies of Spain," sung admirably by Ruth Irwin.

Ethel Lowe acquitted herself with great credit in Arditti's "Waltz Song," as did Charles Bancroft Marsh in Hauser's "Rhapsodie Hongroise" on the violin.

## WHITNEY TEW'S BRILLIANT CAREER

**American Basso Has Notable  
List of Achievements  
To His Credit.**

Whitney Tew, the eminent basso, will be in America the entire season of 1907-8, and is now booking dates with oratorio and choral societies for this period.

Mr. Tew's brilliant career abroad is too well known to need remark, but details may be of interest, in view of the forthcoming tour of this distinguished artist in this country.

Mr. Tew is an American, though his training and musical education were acquired in the art atmosphere of the Old World, and in his warm personal friendships with the foremost teachers of the voice and the oratorio style and tradition, Mr. Tew greatly augmented his wide knowledge of the art.

Perhaps no artist has shown greater versatility than the subject of this sketch. As a member of the National Grand Opera Company his impersonations of principal rôles were unusually successful; and while a member of this company Mr. Tew wrote and produced the romantic grand opera, "Richelieu," in which the author created the title rôle.

Among the rôles created by Mr. Tew are Vincenzo in "The Prentice Pillar," Richelieu-Thurston in Dr. Parry's opera "Sylvia," and Merlin in the Celtic grand opera "Gwenevere."

Mr. Tew has sung under the bâtons of the leading choral conductors of Great Britain, and in Schumann's "Manfred" conducted by Dr. Richard Strauss. Mr. Tew was selected by Mr. Henry J. Wood to introduce Dr. Strauss's Op. 51, "Das Thal," with the Queen's Hall Orchestra.

As a reciter of songs—lied classics, English ballads, Irish and Scotch songs—Mr. Tew stands in the front rank, and his voice, William Shakespeare says, is "the finest he has ever taught."



**WHITNEY TEW**

**This Distinguished Basso, Who Has Sung in  
Europe with Marked Success, Will Tour  
America Next Season**

Mr. Tew will remain in America until May, 1908, when he returns to London for the season. J. E. Francke has the management of Mr. Tew's forthcoming season.

## FINAL SYMPHONY GIVEN IN SEATTLE

**Choral Society Pleasingly Closes Season  
of Success Under James  
Hamilton Howe.**

SEATTLE, May 13.—The sixth concert of the series given by the Seattle Choral-Symphony Society, which marked the close of the season, attracted an appreciative audience to the Grand Opera House, Saturday. Clara Lewys was soloist.

A feature of the program was the first public presentation of the Festival overture, for grand orchestra, composed by James Hamilton Howe, director of the Choral-Symphony Society, to which he has dedicated his composition.

To the many successes of the first season, the Seattle Choral-Symphony Society yesterday added another, and the fact that musical Seattle appreciates the efforts of Mr. Howe and his associates was emphasized in the tribute of applause that greeted both the choral and orchestral divisions, following their respective numbers.

The reception accorded Miss Lewys, who

contributed two numbers, the first being "La Morte de Jeanne d'Arc," and the second a Haydn-Chaminade-Schumann suite, was cordial and spontaneous. Her rich mezzo-soprano was heard to striking advantage in the dainty Haydn number, "My Mother Bids Me Bind My Hair," and again in the sweetly sympathetic little ballad, "The Silver Ring" (Chaminade).

The Wagner overture, "Flying Dutchman," was the first number, followed by the Tchaikowsky number, Symphonie Pathétique in B minor. The choral division rendered two Mendelssohn numbers, "Be Not Afraid," and "Thanks Be to God," excerpts from the oratorio "Elijah."

Apart from the rendition of the Festival Overture, which easily ranked as the most important effort of the orchestra yesterday, the Wagner-Svendsen number, "Dreams" transcribed for orchestra, afforded the audience greatest pleasure.

Announcement was made at the concert yesterday that arrangements have been completed for the second season's concerts, which will begin in September. The series will consist of eight concerts, two more than the series just closed, and it was announced that more than \$2,000 has already been subscribed or pledged for the maintenance of the organization.



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Will Teach Exclusively  
in Paris.**

The large circle of friends and admirers that Alfred Giraudet has made in this country will receive with sincere regret the announcement that the veteran singer and teacher has decided to bid farewell to America.

Since coming to this country to join the faculty of the Endowed Institute of Musical Art, New York City, nearly two years ago, Mr. Giraudet has divided his time among New York, Boston and Paris, and, despite his advanced age—it should be remembered that he sang *Mephistopheles* at the Paris Opera as far back as 1867—he has borne the strain of the arduous life with remarkable vigor and elasticity. His decision to confine himself hereafter to Paris has, therefore, caused much comment.

There are several important reasons for his taking this step, however. In the first place, the large number of pupils, both French and Americans, that applied for tuition in Paris during the Summer months last year made it almost impossible for the popular instructor to get any rest after his strenuous life in the Winter, and many had to be turned away. Then his son Fernand, who bids fair to parallel his father's fame in the near future, is now ready for a larger field of accomplishment than the concert work in which he has been so successful in this country, and the eminent teacher naturally wishes to superintend personally the young singer's debut in opera. Finally, the death of a daughter in Paris, some months ago, was a bereave-



**ALFRED GIRAUDET**  
Teacher of Many Noted Singers—He Has  
Decided to Bid Farewell to America

ment that affected both Mr. and Mrs. Giraudet so deeply that they feel they cannot be separated from their other children any longer.

The distinguished artist's departure will be a serious loss to the music world of this country, for which he has always expressed the warmest admiration. On the other hand, his continued success in Paris and his son's career on the operatic stage will be followed with keen interest by the American public.

## LIMA'S MAY FESTIVAL BIG MUSICAL SUCCESS

**Choral Society Covers Itself with Glory  
In Its Rendering of Haydn's  
"Creation."**

LIMA, O., May 14.—Since the brilliant success of the May Festival here last week, the chief feature of which was the rendition of Haydn's "The Creation," all things musical in the city have experienced a distinct boom. The Lima Choral Society is receiving congratulations from all sides for its dignified presentation of this great oratorio.

The soloists were Watkin Mills, the English bass of high distinction; Frank Ormsby, tenor, and Agnes Petring, soprano, who surprised even her friends by her performance, especially in the song "With Verdure Clad" and in the duet "Graceful Consort."

The choruses were an impressive part of the evening, marked as their singing was, under the leadership of Prof. Hugh W. Owens, with fine volume of sound, precision of attack and perfect harmony.

The oratorio was preceded by a special program, lasting fifteen minutes, in which the three soloists each contributed a song personally selected. This was highly interesting. The numbers were "Dich Theure Halle," from Wagner's "Tannhäuser," Miss Petring; "The Mad Dog," song from Liza Lehmann's opera, "The Vicar of Wakefield," Mr. Mills; and "Lend Me Your Aid," from Gounod's "Queen of Sheba," Mr. Ormsby. The orchestra, which did commendable and extremely important service, was led by Prof. Edward H. Frey.

### DAVID WOOD'S CHORUS

**Repetition of "Judas Macabeus" Given  
in Philadelphia.**

PHILADELPHIA, May 14.—In order to afford an opportunity to the friends and supporters of the Pennsylvania School for the Blind who were unable to be present at the presentation by the chorus of "Judas Macabeus" at Musical Fund Hall in February last, a repetition was given in the large auditorium of the institution at Overbrook last evening.

David D. Wood conducted and was assisted by Mrs. David D. Wood, L. Mabel Landis, Charles Manypenny and Dr. G. Conquest Anthony. An efficient substitution for the orchestra was provided by Rollo F. Maitland at the organ and Clara Haines at the piano. The solos were all rendered excellently, both dramatically and lyrically.

Special mention may be made of "Arm, Arm, Ye Brave," "Sound and Alarm," "From Mighty Kings," "So Shall the Lute and Harp Awake," and the recitative "Peace to My Countrymen." Of the chorus work it is sufficient to say that it was well worthy of its veteran conductor. Possibly there may be choruses where the voice quality may be superior, but in absolute precision and accurate interpretation of the dynamic tonality of this essentially dramatic oratorio, Dr. Wood's chorus is unexcelled. And that was evidently the opinion of the auditors last evening.

A. H. E.

### Paur Orchestra for Toronto Chorus.

TORONTO, May 13.—The Schubert Choir, H. M. Fletcher's mixed chorus, has engaged the Pittsburg Orchestra, Emil Paur conducting, for its two concerts at Massey Hall next February. The Pittsburg organization has played here regularly at the Mendelssohn Choir concerts for several years, but Dr. Vogt's society has engaged the Theodore Thomas Orchestra for its series of concerts next season.

## ST. LOUIS AMATEURS IN AMBITIOUS ROLES

**"Faust" and "I Pagliacci" Attractions  
at Notable Testimonial  
Performance.**

ST. LOUIS, May 14.—Under the direction of Alfred Robyn daily rehearsals for the Alfred Bertrand testimonial concerts are being held, and the event, which is to take place next Friday evening at the Olympic, promises to be the most important of the local post-theatrical season. The double bill to be attempted by the amateur singers consists of the first and fourth acts of "Faust," in French, and the entire opera, "I Pagliacci," in English.

Scenery, costumes and in fact all accessories are to be professional in their nature, Manager Short having put the resources of his big playhouse at the disposal of these young lyric forces. The chorus numbers 50 and will sing all the beautiful Easter music accompanying the scene in Faust's study, and the more dramatic passages in Leoncavallo's work as well. Those who have heard her in rehearsals say that Elsie Smith of this city, who is only 16 years old, will present a charming *Marguerite*. In this cast S. Evans Clark, the popular church-choir basso, sings *Mephisto*, and Mr. Bertrand the title part. In "I Pagliacci" the cast is: *Nedda*, Mrs. David Bauer; *Silvio*, Dr. Malcolm Robb; *Peppe*, Mr. William Unger; *Tonio*, Mr. Walter Goldbeck; *Canio*, Mr. Alfred Bertrand.

Mr. Robyn has made arrangements for 30 picked musicians in his special orchestra. Mrs. David Bauer is a well-known society woman and highly gifted. Her *Nedda* is likely to prove a surprise on its acting as well as on its vocal side. The boxes have been sold to prominent society people, many seats in the parquet are already pre-empted and high school and other pupils will be given the gallery privileges at bargain prices. Interest in the affair is strong and growing.

### CARUSO PAYS HIS FINE.

**Tenor's Attorneys Withdraw Appeal and  
Monkey House Case is Ended.**

The Caruso monkey house incident was ended for all time, so far as the courts are concerned, on Tuesday, when Frederick W. Sperling, counsel for Enrico Caruso, paid a fine of \$10 in the General Sessions Court and announced that the appeal to the Appellate Division from the decision that his client was guilty of disorderly conduct was withdrawn.

The woman who caused the arrest of the Metropolitan Opera House tenor in Central Park, New York City, last November never appeared against him in court. She gave the name of Mrs. Hannah Graham. The patrolman who arrested the tenor testified against him, and Magistrate Baker fined him \$10. Caruso, through his counsel, appealed from the decision of the Magistrate. The then Recorder Goff heard a lengthy argument, but sustained the decision of Magistrate Baker. Caruso thereupon announced he would appeal the case to the Appellate Division.

### Philadelphians Sing in Salem, N. J.

SALEM, N. J., May 11.—The recital given before the Woman's Club on Monday afternoon by Miss Blair and Clara Yocum of Philadelphia was one of the most interesting ever given in Salem. Both ladies are deserving of great credit for the masterly way in which they presented the varied program, not the least pleasing feature of which was Liza Lehmann's arrangement of Tennyson's "In Memoriam," which was so beautifully and artistically sung by Miss Yocum to the finished accompaniment of Miss Blair.

### EDDY IN WILMINGTON.

**Delaware Audience Hears Noted Organist Give Recital.**

WILMINGTON, DEL., May 13.—St. Stephen's Lutheran Church was filled with an appreciative audience on Thursday, May 2, when Clarence Eddy, the world-famous organist, gave one of his recitals. The program from beginning to end was impressive and interesting.

Among the many numbers the Bridal Procession, by West, and "Wedding Chimes," by Lucien Chaffin, were particularly beautiful. Shelley's "Berceuse" and K. Huntington Woodman's "Scherzoso" were gems with technical finish and expression. The "Lamentation," Op. 45, by Guilman, was profound, while the Concert Etude in B flat, by George E. Whiting, afforded a sharp contrast in brilliancy. The closing numbers, "Curfew," by Horsman, and "The Triumphal March," by Hollins, were given by Mr. Eddy in his usual breadth of feeling.

M. S. C.

### John Barnes Wells in Trenton.

TRENTON, N. J.—John Barnes Wells, the New York tenor, who was already an established favorite in Trenton, won new admirers by his excellent singing in the concert of the Trenton Monday Musicales Club. He is a singer of abundant musical temperament and an excellent voice. His singing of Strauss's "Zueignung" was brilliant and the pathos in Dvorak's "Songs My Mother Taught Me" was felt by all. As an encore he gave Sieveking's "Wooring" with delightful spirit.

Jan Munkacsy, solo violinist, graduate of the Sevcik method, has returned to New York after finishing his studies at the Prague Conservatory under the tuition of the great master, Svetak. His playing is greatly improved.

### MRS. DICK SINGS NOVELTIES

**Songs by Eugen Haile Heard at Recital  
Given by Promising Artiste.**

A group of thirteen songs by Eugen Haile constituted the first half of a recital given in New York by Mrs. Adolph Edouard Dick, at the studio of her teacher, Francis Fisher Powers, on Wednesday afternoon. The songs were among the most attractive novelties heard this season, "Im zitternden Mondlicht wiegen" being particularly effective. The composer accompanied the last of the series, "Herbst."

In part two Mrs. Dick had further opportunity for the display of her beauty of voice and admirable training in a diversified range of songs representing Italian, French, German, English and Spanish composers. Delbrouck's "Un doux lien," Abadie's "La Résille" and David's "Au Convent" followed Scarlatti's "Violette," Sgambati's "Separazione" and Durante's "Danza."

### Zoe Fulton in Light Opera.

Zoe Alexine Fulton, the accomplished young singer of New York, has been engaged to sing the principal contralto rôles with a light opera company that will give a series of performances during the Summer at Wildwood, N. J., beginning about the middle of June. Miss Fulton will also be heard in solos at a reception in the Washington Heights Methodist Episcopal Church, May 21, and at a special service of the "Holy City" to be given in the Congregational Church of Mt. Vernon, N. Y., on May 26.

### Noted Soloists for Knoxville, Tenn.

Janet Spencer, Dan Beddoe, Herbert Witherspoon and Mrs. Viola Waterhouse are the quartet engaged for the Mid-Summer Festival to be given by the Summer School of the South in Knoxville, Tenn., during the week of July 22.

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**RICHARD BUHLIG, "PIANIST OF MYSTERY"**

Chicago Virtuoso, Who Returns to America Next Fall, Caused a Sensation in Europe's Musical Strongholds.

Ten years ago, Richard Buhlig, a lad of seventeen, left his native Chicago to study in Vienna with Leschetizky, the world-renowned piano pedagogue.

Within the decade, this American youth has undergone a wonderful transformation. He returns to his native country next Fall under the auspices of Steinway & Sons for his first American concert appearances, endorsed by the critics of Germany, France and England as one of the world's greatest pianists and classed by them among few who, by right of achievement, must be reckoned with most seriously.

In England and on the continent Buhlig is known as the "pianist of mystery" because of his puzzling faculty of attaining not only artistic but financial success without employing the modern methods of exploitation.

After his London debut one of the reviewers remarked petulantly, "No one knows anything about his past, as he is extremely reticent." More cause for the mystery is disclosed by the viewpoint of another foreign commentator, who wrote, "It is surprising to learn that this accomplished and introspective musician actually comes from Chicago."

But perhaps the most perplexing feature in the mystery of Richard Buhlig is the fact that for three seasons past, wholly without the aid of the paragrapher, he has given regular series of recitals in London and turned people away from the doors.

For the benefit of his interested countrymen it may be told that Buhlig was born in Chicago on December 21, 1880. The desultory piano instruction customary to the children of the affluent was administered to him in early childhood. But he showed no serious musical bent until after his twelfth year when his taste for the piano took such decided form that his parents procured August Hyllested, the noted Dutch pianist, then sojourning in Chicago, as his preceptor.

After a year Hyllested returned to Europe and young Buhlig's education was taken up by Margaret Cameron, who had just returned from Leschetizky. Buhlig studied with her until his seventeenth year when she induced him to go abroad to her master. From the Spring of 1897 until the Summer of 1900 Buhlig worked under Leschetizky. He went to Berlin later and remained there quietly in study for several

months until the Autumn of 1901, when he made his debut in the German capital, giving two recitals at which he was so well received that a successful musical career was assured him.

For the next four years Buhlig toured the principal cities of Germany, giving frequent recitals in Berlin. Finally, assured of his powers, Buhlig determined to try his fortunes in London. His debut gave Mr. Buhlig an assured place with the London musical public and he followed it with a series of four recitals one week apart, which aroused such interest that at his third and fourth concertos, numbers were turned away from the doors.

From England Mr. Buhlig went to Paris where two remarkably successful appearances were followed by a tour of the French provinces as soloist with the Lamoureux Orchestra under Camille Chevillard.

In the Autumn of 1906 Mr. Buhlig gave a second series of recitals in London, which were again remarkably successful.

On February 28 of this year Mr. Buhlig gave a recital in London and on March 16 was soloist at the Queen's Hall symphony concert, playing Beethoven's Emperor Concerto, under Henry J. Wood. After a short tour of the provinces he went to a sea-coast town in France where he will rest throughout the Summer in preparation for his first American tour.

Richard Buhlig appears to be a striking and attractive personality from the comment evoked by his appearances. "He has a poetic personality which recalls Paderewski and a style the counterpart of Ham-bourg's," said the St. James "Gazette" after his first London appearance. "In appearance he somewhat resembles Paderewski, and he promises to be equally famous," said the London "Chronicle" on the same occasion. "In many ways he reminds one of Paderewski in that artist's best days," was the comment of "Black and White."

A writer in "The Lady of Fashion" went more deeply into the personal side of the artist and wrote: "Richard Buhlig, the new pianist, promises to be as popular with women as was Paderewski in the zenith of his triumphs. He has an extremely attractive personality and a proud, sensitive face. No one knows anything about his past, as he is extremely reticent, and this alone means much, for we are at liberty to weave all kinds of romance about him."

retained by Mr. Beach, unopened, and the music submitted to the judges of the competition for award.

The judges will be: Charles Heinroth, city organist; Luigi von Kunits, former concertmaster Pittsburgh Orchestra, and James Stephen Martin, musical director.

The prize composition will be performed at the club's first concert next season, and immediately after its rendition the envelope corresponding in number will be opened on the stage and the name of the composer announced, and the prize will thereupon become payable.

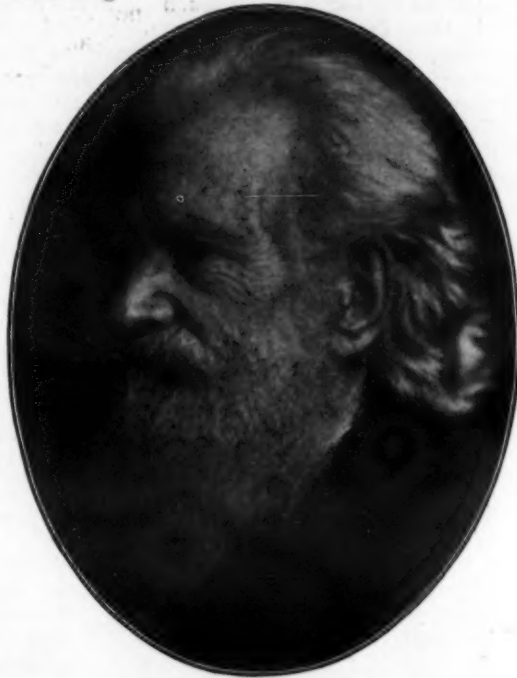
The work should occupy from twenty to thirty minutes. The fourth stanza may be omitted, also any or all repetitions marked "Chorus," usually printed in italics may be omitted.

"Your daughter is a skillful performer on the piano, is she not?" "Yes," answered Mr. Cumrox. "The way she can play for hours without getting an ear-ache or a sprained wrist proves to me that she's uncommonly expert."—Washington "Star."

**EIGHTY-ONE YEARS OLD; STILL SINGS**

J. William Pope of Pittsburg, Veteran Musician, has Good Voice Despite Advanced Age.

PITTSBURG, May 13.—One of the most remarkable personages in musical circles in this city is J. William Pope, who recently celebrated his eighty-first birthday. He is a poet, composer and singer of no little ability and several members of his family are well-known musical people of Pittsburg.



J. WILLIAM POPE  
Poet, Composer and Singer, of Pittsburg—He Recently Celebrated His Eighty-first Birthday

Although well advanced in years, he still has a very good voice and often entertains his friends, although he does not now appear in public. He frequently, however, contributes musical compositions.

Mr. Pope was born in Pittsburg, March 10, 1826, and taught music and has sung in most of the large cities of the country. He sang for many years in Trinity Episcopal Church of this city and has composed a large number of songs, the names of a few being "Sweet Daisies," "All Alone," "Why Sleep," "Why Dream," "Dreaming," "Uncle Sam," and others.

He has been a student of music since he was fifteen years old and at his advanced age writes better verse than he did in his younger days. A son and a grandson have each succeeded him in musical positions in Pittsburg. He is hale and hearty and of dignified appearance.

E. C. S.

**BROOKLYN SOCIETY IN FINE CONCERT**

Philharmonic Society Presents Enjoyable Program Under Emil Koch.

A concert and reception was given Wednesday night of last week at the Saengerbund Hall, Brooklyn, by the Philharmonic Club of Brooklyn, a well-known amateur organization of which Emil Koch is conductor, and it was assisted by the Brooklyn Saengerbund, under the direction of Hugo Steinbruch.

The attendance was a representative one and the instrumental and vocal selections were of a high order and were liberally applauded. Marie Helmstadt was the soprano soloist and Dr. Lewis Lander was accompanist.

Following is the program: Turkish March, "L'Odalique," K. Kretschmer; overture, "Hungarian Lustspiel," Keler-Bela; soprano solo, Cavatine from "Freischütz," C. M. Ven Weber, Marie Helmstadt; string orchestra, Flirtation Waltz, P. Steck; "Wiegenlied," J. Brahms-Zander; "Das Allerliebste Maneschen," E. S. Engelsberg, Brooklyn Saengerbund; waltz, "The Beautiful Blue Danube," J. Strauss; march, "Le Cavalier," Otto A. Fasen; overture, "Turandot," V. Lachner; soprano solo, "An die Veilchen," Marie Helmstadt; "Faust," Brahms, Charles Gounod; "Gebete der Schlacht," F. H. Himmil; "Im Abendwind," A. Kirchli, Brooklyn Saengerbund; selection, "Carmen," G. Bizet.

The officers of the Philharmonic Club are: Louis Strauss, president; Henry Voegel, W. I. Kollisch, vice presidents; Charles Van Zandt, secretary; Charles H. Kollisch, treasurer; E. W. Willmarth, concertmaster; H. J. Schmalix, assistant concertmaster; Oscar M. Berry, librarian; Walter Schad, assistant librarian; Emil Koch, conductor. The orchestra consists of: Violins, E. W. Willmarth, H. Schmalix, C. H. Kollisch, N. J. Duhammel, J. Schultz, C. Kronske, Jr., J. Francisco, J. O. Barbour, E. J. Cannon, A. Morgan, L. Strauss, B. Martin, Joseph Schwartz, G. Coffin, H. Garland, E. J. Mace, H. I. North, John Becker; violas, H. Voegel, F. Schetelig, W. A. Hooten; cellos, F. J. Griswold, W. I. Kollisch, F. Voegel, C. Van Zandt, J. R. Falco; bass, H. A. Kraft, H. Hill, O. Fasen; flute, L. O'Reilly, A. Reichenbach; clarinet, A. C. Buschner, Jr.; Walter Schad; oboe, S. Bookman; bassoon, A. C. Buschner, William C. Gallia; cornet, E. H. Zitzman, George F. Murphy, Charles B. Boller; horn, R. E. Miller, E. Bley; trombone, C. Kronske; tympani, O. M. Berry.

**Soul Songs to Drown Noise**

LONDON, May 11.—The Higher Thought Centre listened approvingly recently to a lecture by Macbeth Bain, one of the higher thinkers, on the power of music to heal and quicken. One of the higher thoughts submitted by the lecturer was that there is only one cure for nervous prostration caused by the continual crash of heavy traffic and other deafening noises of a great city. This cure, he said, was the indulgence by the sufferer in a melodious tune.

The lecturer did not suggest that at the approach of a lumbering omnibus or a trolley car the noise victim should forthwith raise his voice in glad song. It would, he declared, be sufficient to sing inaudibly "in his soul." Nor did it matter whether the song had words or not, nor

whether the sufferer was able to sing tunelessly, provided he had in his soul the inspiration of harmony.

The lecture was illustrated by several short songs adapted for special occasions. These were sung by Mrs. Davis, another higher thinker. These songs are designed to meet various afflictions besides outrageous noises. One calm, compelling strain was prescribed as being suitable for combating the din awakened by the motor omnibus. Some others were recommended as being useful to sing to departing souls, to souls just after they have departed, and to disembodied souls in various other stages of transition.

There was also a lullaby, which was advocated as being soothing to a patient about to undergo an operation.

**OFFER \$100 PRIZE FOR A COMPOSITION**

Pittsburg Male Chorus to Conduct Contest for Musical Setting to Dryden's "The Power of Music."

PITTSBURG, May 13.—The Pittsburg Male Chorus offers \$100 for the best musical setting for male voices (with or without solos) of the poem entitled "Alexander's Feast, or The Power of Music," by John Dryden.

It is announced that compositions should be sent to Col. Austin Beach, Oliver avenue and Wood street, Pittsburg, Pa., before September 15, 1907, and should be marked "Pittsburg Male Chorus, Prize Competition," and be accompanied by a sealed envelope containing the name and address of the composer. On receipt thereof the envelope and the manuscript will be numbered to correspond; the envelope will be

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## What the Gossips Say

An English jury has awarded \$1250 damages to a woman who before an accident could reach high C when she sang, but after it, could get no farther than B flat. From this it would seem as if they thought the poor girl had been damaged. But this is doubtful. As a general thing, as the Boston "Herald" points out, reaching high C is much like what Dr. Johnson said about a dog's walking on his hind legs: "It is not done well, but you are surprised to find it done at all."

Two American girls studying in Berlin had a rather uncomfortable experience at one of the recent performances of the Monte Carlo Opera Company there.

It seems that they spent all their pin money for seats in view of the royal box, simply because they heard the Kaiser and his suite would be present. On the night instead of listening to the opera they fastened their eyes on the royal box, waiting to see the Kaiser enter.

The curtain fell on the first act but no one entered the box. "Oh, dear, why doesn't he come, when we have spent our money to see him," said one impatiently to her companion, much to the consternation of the Germans sitting around, who consider it a crime to even whisper during a performance.

"Just look at that officer in the box staring at us through his glasses," exclaimed the other, with a wave of her hand, indicating a small box near the stage. "He has been looking at us all evening and actually laughing because we were watching the royal box. Now he has called the attention of every one else to us," she continued, looking around uneasily.

"Well, I think he is just horrid," said the first, deliberately frowning on the officer.

Some one sitting behind touched one of them on the shoulder.

"Be careful what you say, ladies. The personage in the private box who was watching you is no other than our Emperor."

And so it was, and he had been watching them with a good deal of amusement, knowing they were American girls who wanted to get a glimpse of royalty.

Both young women subsided for the rest of the evening.

"I've had some queer experiences in Wall Street," said a busy financier, "but listen to this: Recently I had been at the office of a certain banker twice between noon and 2 p. m., and he had been at my office once. It was a day full of important work for us—of considerable anxiety for me."

"At 3.15 p. m. I called again, but the banker was closeted with two men. A few minutes later another man arrived and was shown into the inner office. Muffled sounds of earnest conversation could be heard, with an occasional note of added emphasis."

"Finally the visitors trooped out."

"Well, Smith," I said, as I faced the banker, "whom are you stealing a march on this time? Millions in it, I suppose."

"No," he replied. "Been organizing a church choir."—New York "Globe."

That famous composer, Sir Edward Elgar, was a very silent boy, rarely speaking unless spoken to, says "Tit-Bits." He used to sit for a whole evening in a corner of the family sitting-room, behind the piano, scarcely making a remark to anyone. However, he startled people occasionally with his repartee. Once an amateur musician named Spark played an anthem of his own composition at Elgar's father's house, and everybody complimented him on it warmly except Edward.

"And now what does little Edward think of it?" asked Mr. Spark.

"If you puff a spark too much you will blow it out," was the prompt and crushing reply.

Commenting on the failure of an American audience to recognize the voice of its beloved Caruso when one night he played the little joke of singing the music of the invisible serenader in "Pagliacci," the London "Tribune" tells a contrasting anecdote of a London audience:

"The younger generation of English amateur is apt to think that thirty years ago there was little real appreciation of music in England—Wagner and Puccini had not then arrived here. But we well remember a performance of Rossini's 'Otello' at the old Her Majesty's, in which Nilsson was Desdemona, Fauré was Iago, and Tamberlik was Otello."

In this opera a barcarole has to be sung behind the scenes, but on the program no mention was made of the artist to whom it was to be intrusted. As a matter of fact, it was sung by Signor Fancelli, an artist with a beautiful voice, who was actor and no musician, and who was in no sense fashionable. He sang the barcarole, however, so well that the audience rose at the unknown singer and clamorously encored him."

Strange indeed are the "lives" of the old Italian violins. For years or decades they either repose in the amateur's velvet-lined cases, or sing with their own peculiar incomparable sweetness to multitudes of admiring listeners, adored by their fortunate possessors, coveted by all whose love of their fascinating qualities is far greater than their material means. And then, when it is least expected, some Strad or Guarnerius, known the world over, is tenderly placed in the hands of a new master or mistress, and a new chapter in the history of its long life is begun.

Such a new chapter is about to begin in the life of Maud Powell's Guarnerius which it is announced, is offered for sale by this well-known artiste. Miss Powell has long hesitated to take the step, but

considerations of a practical nature have at last prevailed. In model and measurements her two solo instruments are so unlike, that she finds the change from one to the other in public work altogether too great a tax on her strength.

Miss Powell's Guarnerius (A "Joseph," of course) was for fifteen years a companion of the celebrated "Messiah" Strad in the Crawford collection in Scotland. It had previously been the solo violin of May-seder, the violinist.

After leaving the Crawford collection it passed into the hands of Hill & Sons (London), the foremost dealers and experts in Europe. It was during Miss Powell's professional trip throughout Europe, some four years ago, that she bought the Guarnerius from Hill & Sons.

### MONTREAL PUPILS.

Russian Music Predominates at Alfred Laliberte's Recital.

MONTREAL, May 15.—An admirer of the Russian school, Alfred Laliberte gave his first students' recital in the Karn Hall Thursday night before a large audience. This teacher's preferences were markedly displayed in the choice of the program, which consisted in works by P. E. Bach, Stiehl, Mozart, Schutt, Rachmaninoff, Poldini, Scriabine, Blumenfeld, Saint-Saëns, Liszt, von Wilm, Tschakowsky, Schmolli, Chopin, Henselt, Schumann, Moszkowski.

Some of his pupils are exceedingly clever and show the excellence of Laliberte's teaching. Those who appeared were: Alice Giroux, Hélène Lefebvre, Lucette Clerk, Mrs. D. C. Roberge, Rita Lanctot, Graziella Donaldson of Ottawa, Maria Carrière of Hull, Hermance Mercier, Diane Lavoie of Ottawa, Florence Hansen, and Laure Lefebvre.

C. O. L.



He.—"Are you musical?"  
She.—"I play the piano."  
He.—"Well, that's not an absolute denial."—"Pick-Me-Up."

## FIRST APPEARANCE OF NEW ORCHESTRA

Jersey City Concert of Schubert Glee Club a Great Success.

JERSEY CITY, N. J., May 13.—That the Schubert Glee Club of this city has attained, under the leadership of Elliott Schenck, a degree of excellence that even the most sanguine would have hesitated to prophecy a few years ago, is the universal verdict among the music-lovers who attended the concert given last Tuesday evening.

A notable feature of the concert was the introduction of the new New York Festival Orchestra, recently incorporated by Albert B. Pattou. Schubert's "Military March" and a polonaise of Beethoven were played in a manner to arouse the keen appreciation of the auditors. The orchestra displayed a fine body of tone and gave evidence of a perfect understanding between conductor and musicians.

The gem of the evening was MacDowell's "Dance of the Gnomes," and in this the precision, richness and delicacy of tone were admirable. Delightfully done, too, were a cycle of Neapolitan songs with solos and duet for contralto, tenor and orchestral accompaniment, and three familiar Scotch ballads.

Mme. Louise Homer was the contralto soloist and the tenor Ellison Van Hoose, and both were altogether up to their usual very excellent form.

All in all, this second private concert of the twenty-first season of the Schubert Glee Club marked a notable epoch in the musical history of the city.

### Carreno to Play at Smith College.

Teresa Carreno will open her American tour at Smith College early in November. Judging by the demands for dates the John Church Company has already received from all parts of the country, the coming tour of this eminent artiste will be one of the most successful ever made in America by any pianist.

### Piano Teacher Killed in Fire.

KANSAS CITY, May 13.—Among those who lost their lives in the disastrous fire in the University Building, at Ninth and Locust streets, last week, were Aurora Witte-bort, a piano instructor.

"There's one thing I will say," remarked Mr. Millions, "and that is that my daughter Arabella has a fine disposition."

"Indeed!"  
"Yes, sir. The way she can listen for hours to her own playing on the violin shows remarkable self-control."—Chicago "Journal."

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## CONTINUOUS OPERA IN VARIOUS TONGUES

New York Critic Takes Exception to Simultaneous Blasts and Counterblasts of City's Season—How They Do it in London.

From the Antipodes word has come back to this side of the world of a letter that Richard Wagner wrote to an Australian admirer in the last generation. And he said, "May you be enabled to have my works placed before you in English, for only then can they be thoroughly understood by an English-speaking public." If that was Wagner's idea thirty years ago, when hardly any singers of the first rank were available to take part in English-spoken performances, what would he have said to-day to two great capitals that have listened to Albani and Kellogg, Carey, Nordica, Eames and Farrar—our four girls from Maine—to Fremstad and Abott, observed the music critic of the New York "Evening Sun." Walker and Homer, Donalds and Kirkby-Lunn, Blass and Bisham, Clarence Wotan Whitehill, Allen Hinckley and Putnam Gurnemanz Griswold, the late Winifred Hans Sachs Goff—yes, to the Josephs, O'Mara and Sheehan?

"The reason the Italians sing 'Lucia' and 'Rigoletto' in London and New York," said a Mediterranean traveler, "is because their own people simply won't hear them at home. They want something new. Puccini came all the way over here looking for ideas. Leoncavallo is paying a librettist half of all the royalties his next opera may earn. Melodies are not immortal, they die of overwork, and we take our pleasures intelligently, if sadly, in England and America to-day."

Of course, it's the Carusos, Boncisi and Bassis who "queer" the game. As London "Truth" takes occasion to remark, "No one is foolish enough to suppose that opera

in English is ever likely to become the rule at Covent Garden, the truth of the matter being that such an arrangement would not appeal at all to many who greatly prefer to hear the stars from all the leading opera houses of Europe singing in their several tongues."

German Hans Richter is said to have won consent for a cycle of the Wagner "Ring" in English at Covent Garden next Winter. It has been for years a pet scheme of the chief conductor of polyglot opera there. Italian stars, to be sure, cling to the London gala season of blithesome May and June. In some respects, the German invasion under Van Dyck last Winter resulted disastrously. The Naples San Carlo troupe tried London before it.

The well-known Carl Rosa performances are to be hereafter given in co-operation with the Royal Opera Syndicate. The Gilbertian "Patience" revival has taken Britons by storm, as nine years ago the Savage "Pinafore" and "Mikado" in English were alone able to capture our Metropolitan stage. Moreover, to show it is not only in Germany that opera is to be obtained at moderate prices, Charles Manners has been giving particulars of the rates at which performances of the Moody-Manners company can be witnessed in the British provinces, ranging from the equivalent of a dime to something short of a dollar.

The conclusion of the whole matter, like the conclusion of all operas at once in New York just now, seems to be painfully apparent. Actually the year would have to be stretched to seventy weeks, in place of our season of twenty or thirty, if all the operas of three companies, from Conried down, were distributed one after another to be listened to in a manner safe and sane, and not thrown at the public in simultaneous blasts and counterblasts of opera warfare.

## ST. LOUIS ARTISTS IN FRENCH RECITAL

Mme. Pernet McCarty Entertains Members of l'Alliance Francaise With Choice Program.

ST. LOUIS, Mo., May 11.—The seating capacity of the Beethoven Conservatory Hall was taxed by the members of l'Alliance Francaise and their friends last week to hear Mme. Pernet-McCarty in a song recital, her first public concert since she came to St. Louis. Elizabeth Parks acted efficiently as accompanist and the committee that assisted the popular voice specialist in arranging the musicale consisted of Mrs. E. Semple, president; Mrs. L. Stoner, secretary; Mrs. La Baume, treasurer, and Mrs. H. Boutemy, delegate.

Mme. McCarty presented a program of choice French songs and also appeared as an elocutionist. In the latter capacity she proved herself possessed of histrionic ability of no mean order, her selections calling both for dramatic power and a keen sense of humor.

Four Chaminade songs were included in the scheme, "Viens, mon bien aimé," "Amour d'automne," "L'anneau d'argent" and "Chanson slave," then there was Meyerbeer's aria, "Nobles seigneurs," Weyerlin's "Colinette," Pfeiffer's "Malgré moi," G. Lemaire's "Vous dansez, marquis?" and a delicate little song by Mme. McCarty herself, "La vie est courte."

In her interpretation of these numbers

Mme. McCarty displayed the breadth of grasp and authority of the mature artiste, equally at home in compositions of the most diverse moods and styles.

Her temperamental intensity, governed by faultless taste, lent significant color to her excellently schooled voice in every phrase. One of the most effective of her numbers was Lemaire's graceful "Vous dansez, marquis?" sung in a captivating manner.

A reception in honor of the singer followed the recital.

## LAVIN AT BATTLE CREEK.

Tenor Charms at Concert of Amateur Music Club.

BATTLE CREEK, MICH., May 13.—The fact that the closing concert for the season given by the Battle Creek Amateur Musical Club did not bring a standing-room-only audience to the Congregational Church where it was given, is being used by local papers as a basis for ironic comment on the "alleged culture" of the residents.

The criticisms of William Lavin's tenor voice show that he won an artistic triumph in solos by Ponchielli and Von Fielitz and in Rossini's Stabat Mater. The other soloists in the oratorio were Mrs. C. S. Gorsline, W. R. Alvord and Mrs. Alvord.

The Battle Creek Symphony Orchestra did creditably in selections from Lohengrin and Faust.

With the amateur piano thumper it seems to be all work and no play.—Chicago "News."

## JOINS FACULTY OF CHICAGO SCHOOL

Signor Cavaradosi to Have Charge of Conservatory Vocal Department—Former Metropolitan Opera Singer.

CHICAGO, May 13.—Signor Cavaradosi, who has been engaged to be at the head of the vocal department of the Chicago Conservatory, was born in Rome. At an early age he began his musical career by singing in the Sistine Chapel as soprano.



SIGNOR CAVARADOSI

New Head of the Vocal Department of the Chicago Conservatory

When twenty he scored a great success in all European theatres, where he sang until his engagement with the Metropolitan Opera Company in New York City in 1906, where his artistic work is a matter of record. The Chicago Conservatory of Music, now under the direction of Walton Perkins, has engaged him with a three-years' contract. He will be heard in a recital the last part of this month. The program will consist of selections from the grand operas and compositions by himself.

C. W. B.

## "A VIRGINIAN ROMANCE."

Given by the Ogden Crane School of American Opera at Sailor's Snug Harbor.

Clement's delightful opera, "A Virginia Romance," was given by the Ogden Crane School on Thursday evening, May 2, before a crowded house, on Staten Island. Never before in the history of the Sailors' Snug Harbor Theatre did a company, professional or amateur, hold the attention of the old sailors for the entire evening.

Every number was encored, some two and three times. Dorry, the madcap, Edna Holten, played with dash, vigor and grace; Katherine, by Hattie Diamond, pleased the sailors greatly with her beautiful voice; Aunt Nancy, by Anna Borgfeldt, showed a clever piece of character acting; Miss Lou, by Lillian Vetter, with her sweet voice and pleasing manner, won much applause; Mrs. Lee was splendidly portrayed by Shirley Nathan and the Spanish dance by Miss Roome was a finished piece of work.

Messrs. Rebers, Crane, Brandon, Heine, and Peters, acquitted themselves in their respective parts most admirably. Mr. Weisel as Moses scored a great success.

It was unquestionably the best performance ever given by this school, overshadowing "Miss Gotham" at Carnegie Lyceum, where the school will give Clement's new opera "The Boy She Left Behind Her," on May 27.

## Mme. Ashforth in Europe.

Mme. Frida Ashforth, the New York teacher of singing, is now in Europe placing some of her pupils who are ready for operatic appearances. Accompanying her is Lucy Gates, a talented young American singer.

## STOJOWSKI'S PLAYS TO CROWDED HALL

Students of Institute of Art Hear Polish Pianist in Recital.

Last Friday at the ninth in the series of artists' recitals given throughout the year at the Institute of Musical Art on Fifth avenue, New York City, for the benefit of the pupils, Sigismund Stojowski, the Polish pianist, provided the program. The music hall of the institute was crowded by students and their friends, who attested their appreciation of the well-chosen numbers and the masterly interpretation of them in no uncertain manner.

Mr. Stojowski has gained widespread recognition as one of the most distinguished executants and interpreters of pianoforte music that have ever resided in this country, and the high standard of his playing on this occasion was another confirmation of his right to that reputation. His position among contemporary composers is also firmly established; consequently, his Variations on a Cracovian Theme, the fourth number in his Opus 26, with which the program ended, proved especially interesting.

The arrangement of the works chosen was an object lesson in program-making. Mendelssohn's Prelude and Fugue in E minor was followed by Beethoven's Sonata in E major, Opus 109, and the Chopin Fantaisie in F minor; then came Liszt's Concert Etude in the same key, preceding the pianist's set of variations.

Especially imposing were Mr. Stojowski's broad reading of the Beethoven sonata and the wealth of imagery and sincere sentiment displayed in the Chopin fantasy. In all he revealed command over a wide range of fine tonal qualities and an infallible technique. The Liszt etude was delightfully played, a miniature of beautiful workmanship; while the Variations evoked an outburst of enthusiasm over his achievements in a twofold capacity.

## INQUIRY INTO MUSIC.

New Bedford School Superintendent Will Investigate Needs.

NEW BEDFORD, May 14.—An inquiry into the method of teaching music in the local public schools and the results of such teaching as compared with the results obtained in schools in other cities is being conducted by Superintendent Hatch and his report will be submitted to the subcommittee of music.

There have been assertions in various committees that the music in the schools was not up to the standard of that in public schools in other cities.

That which led to the present inquiry is said to have been the complaint that the children were not taught the proper perception of time, that their tone was not good, and that boys were forced to sing with the altos or basses, where they should have been allowed to sing with the sopranos. In the reading of music, however, the children in the local schools are said to be well advanced, in fact, better off in this respect than in most public schools.

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## TURKISH CENSOR OBJECTS TO "AIDA"

Italian Embassy's Intervention  
Saves the Verdi Opera  
From Ban.

CONSTANTINOPLE, May 10.—Had it not been for the intervention of the Italian Embassy, the performance of Verdi's "Aida" would have been prohibited in the Turkish capital a few days ago.

The vagaries of the Turkish dramatic censor, while they afford some diversion to the general public, are the distress and dread of impresarios and stage managers in Constantinople. Anything calculated to bring contempt upon royalty, to suggest seditious ideas or prejudice public morals is strictly tabooed; but it is not always possible to assign such simple and satisfactory motives for his rulings.

For instance, the reason for the prohibition of "Hamlet" is sufficiently obvious and the obliteration of certain passages from "Othello" is comprehensible; but why he should object to the name Othello is not so easy to account for. The play has always been given under the designation "Il Geloso" or "Le Jaloux." Possibly, Othello being a Moor and therefore in all probability a Mussulman, his name is considered offensive to pious Moslems.

All allusions to royalty are strictly prohibited. Emperors are transformed into grand dukes and kings into dukes. A story is told of one jealous censor who changed all the "re's" in the tonic sol-fa score of an opera into "duca's" being under the impression that they meant kings. Although Donizetti's "La Favorita" may not be given under this title, such things as court favorites being unknown, or at least not officially recognized, in Turkey, the censor's scruples are allayed if the play is called "Eleonora," and the royalties are converted into highnesses.

On one point the censor is inflexible; there shall be no murder committed on the stage. This is in order to prevent corruption by evil example. Consequently the dramatic effect of many plays is somewhat marred by the manner in which principals destined to be murdered are rushed off the stage and, after receiving the fatal thrust out of sight of the audience, stagger back from the wings to sing their death songs. The music-loving world, however, makes allowances for these difficulties with which the artists have to contend.



According to Paris dispatches, with "Circé," which was recently given for the first time at the Opéra Comique, Edmond Haraucourt and the two Hillemachers have added a worthy third to the two lyric dramas already produced by them in collaboration. Mr. Haraucourt, who is a poet of much more than ordinary ability, has clothed the classic story, which is borrowed from the "Odyssey," with appropriately dignified and eloquent language, while the Hillemacher brothers, who write all their scores in collaboration and have composed many important works for symphony orchestras as well as the stage, are said to have succeeded in creating the proper musical atmosphere for the text. Director Carré has been warmly praised for the capable cast he furnished for the leading rôles. Genevieve Vix was



Upper Group: Artists of Opera Comique and Composers  
of New Work at Musée de Cluny. Lower  
Group: M. Hillemacher Playing Score  
at M. Haraucourt's Study

Circé, Maggie Tate, a brilliant pupil of Jean de Reszké, made her operatic début as *Glycère*, M. Dufranne sang *Ulysse*, and the other parts were entrusted to MM. Devriès, Delvoye and Vieuille.

One of the most interesting incidents in connection with the preparation of the opera was a visit made by the singers and composers to the Musée de Cluny, of which M. Haraucourt is the superintendent. The larger of the accompanying illustrations pictures them in one of the rooms of that celebrated museum. Reading from left to right, the group consists of MM. Devriès, Dufranne, Vieuille, Delvoye, Haraucourt, the two Hillemachers and Mlle. Vix.

The smaller illustration gives a glimpse of the interior of M. Haraucourt's study, with the poet sitting in the foreground, Paul Joseph Hillemacher seated at the piano, M. Dufranne leaning on the instrument, M. Delvoye at his left and the younger Hillemacher standing behind his brother and the author, engaged in a discussion of the score of the new opera.

## AN INTERESTING VIEW OF CHALIAPINE

Great Russian Basso Will, it is Expected, Cause a Sensation as  
He Walks Down Broadway Next Season.

The Paris correspondent of the St. James's "Gazette" writes:

I should like you to see Chaliapine, the great Russian basso, whom Herr Conried of New York has secured for the opera season at the Metropolitan. If he does not make a sensation there, as he walks down Broadway, even before his voice is heard, I am very much mistaken, and he must have changed very much since I heard him in Boito's "Mephistopheles" at Orange. Not since the days when Maurel's *Iago* gave the critics a subject worthy of their mettle, and set their imaginations mad in search of a rhetoric rarely demanded by an operatic performer, has such a presence and such a dramatic gift been seen on the operatic stage.

Chaliapine is only thirty-six years old, and has already had twenty years' experience. He was only sixteen when he was the basso of a miserable little opera company in Russia, and glad to sing for ten pounds a month. At the time he rudely broke his contract with the Imperial Opera, St. Petersburg, and gayly sailed away to America, gladly paying his heavy indemnity—he was earning a hundred pounds a performance, a very big price in Russia. The public that adores him will mourn his absence, but I am afraid it will be years before his countrymen hear him again on his native heath, for Chaliapine is a most revolutionary spirit.

Not long ago he refused to sing in "La Vie pour le Tsar," by Glinka, one of the great Russian composers, and although it cost him a heavy fine, he was neither sent

to Siberia nor dismissed from the opera. His name on the program always insured a full house. I remember that some five years ago, when the great Russian singer, Godefroï Korsoff, made his farewell appearance in St. Petersburg, before retiring to private life in Paris, Chaliapine was the only singer in the long program who was paid. He received a hundred pounds simply because with him in the bill the beneficiare was sure of a packed house, even at the increased prices, and Chaliapine's services could not be obtained otherwise, owing to his agreement with his impresario. Tall, fair, magnificently set up, Chaliapine—a great actor, and one of the best singers in the world—will make even Pol Plancon's Mephistopheles look undistinguished.

## MILAN HEARS NEW OPERA BY CILEA.

"Gloria" Produced at La Scala, Deals  
With Dramatic Episode of the  
Middle Ages.

MILAN, May 9.—Francesco Cilèa's new opera, "Gloria," has been successfully produced at La Scala. The composer is favorably known by his "Adriana Lecouvreur," which, with Madame Giachetti as the heroine, has been heard more than once at Covent Garden.

The libretto of "Gloria," written by the gifted Italian poet Arthur Colautti, deals with a dramatic episode in the violent

struggles between the Guelphs and the Ghibellines which drenched Tuscany with blood during the Middle Ages. At Siena, towards the end of the fourteenth century, dwells Gloria, the daughter of the chief of the Guelphs. Fortebrando, chief of the Ghibellines, cherishes an ardent passion for her, and proceeds to carry her off. Disguised as an Eastern merchant, her brother, Folco, visits Gloria, and obtains a promise that she will poison Fortebrando.

However, when the moment for action arrives, Gloria discovers that she loves her captor. In the third act, while the wedding of Fortebrando and Gloria is taking place, Folco enters the church and kills the bridegroom, whereupon the heroine puts an end to her own life.

If to some extent lacking in power and passion, Mr. Cilèa's music is of genuine Italian character, and notable for its refinement. The choruses, all of which are beautiful, form a special feature of the opera, and the orchestral writing is most effective and of marked elegance in point of style. A warm, if not enthusiastic, reception was bestowed upon Mr. Cilèa's new opera.

This month witnesses the return to London of Wassili Safonoff, the Russian conductor, who created such a stir there a year or two ago by conducting without the aid of a bâton. On his approaching visit he is to take command once again of the London Symphony Orchestra, which will be heard, under his direction, at two concerts in Queen's Hall.

The conservatory in Stuttgart held a four days' celebration of its fiftieth jubilee last month. The principal members of the staff participated in the concerts.

## PADEREWSKI IS PATRIOTIC.

Defends the Poles in Controversy Started  
by Björnson.

Like all Poles, Paderewski is intensely patriotic says the New York "Evening Post." Not long ago Björnson wrote an article in which he charged the Poles with being inimical to poetical genius, and depicted them as a nation possessed by Satan, whose brilliant talents have always been paralyzed by license, and who are now revealing their Satanic nature by oppressing the Ruthenians of Austria and Russia, and by even coquetting with the Russian bureaucracy.

To this Paderewski replied in an open letter to the "Zeit," pointing out that the Poles did not presume to pass a judgment on the controversy between Sweden and Norway, and Björnson would have done well if he had followed the same policy with regard to the domestic strife between the Poles and the Ruthenians. The Poles, he says, have always been tolerant towards other nationalities, and they have no wish to stand in the way of the Ruthenians.

What they desire is merely to safeguard their ancient and rich heritage of culture which they possess in Eastern Galicia, Lithuania, and white Russia. Paderewski concludes by saying that his opponent does not serve truth by circulating erroneous information—let him visit those countries and judge for himself.

Owing to ill-health, Dr. Walford Davies has been compelled to resign his post as conductor of the Bach Choir in London, for the increased efficiency and popularity of which he has labored with marked success.

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## TRENTON APPLAUDS ITS MALE CHORUS

Arion Club, Under Conductor Woodhouse, Adds to Its Laurels.

TRENTON, N. J., May 13.—At its second concert of the season last Tuesday the Arion Glee Club once more proved that Trenton has a male chorus of which it can well afford to be proud. In some of its numbers this excellent organization, conducted by William Woodhouse, Jr., surpassed its work on any former occasion, and the audience's ready appreciation was attested by the rounds of vigorous applause that punctuated the concert at frequent intervals. Rosa Zamels, the violiniste, whose playing at one of the Woodhouse concerts two years ago had not been forgotten, and George Fleming, baritone, were cordially welcomed as the soloists of the evening.

The program was one calculated to test the versatility of the club, but the characteristic spirit and style of each chorus were portrayed with uniform success. The volume of tone produced was warm and well blended, the attack was clean-cut and the rhythm was well defined and agreeably elastic. Conspicuously effective were two Elgar pieces, "It's Oh, to be a Wild Wind" and "After Many a Dusty Mile," Chesham's "The Longshoreman" and W. Rhys Herbert's "Crossing the Bar." Mr. Woodhouse's clever arrangement for male chorus of the "Border Ballad," Fanning's "Song of the Vikings" and Van de Water's "Sunset" were the club's other numbers.

Miss Zamels produced fine tone qualities and displayed an attractive style and well developed technique in the Vieuxtemps "Fantasia Appassionata," the violin obligato from Saint-Saëns's prelude "Le Deluge," a mazurka by Zarzyski and Benoit's "Persuasion," given as an encore.

Mr. Fleming, always a favorite with Trenton audiences, maintained his high reputation for artistic singing. His contributions to the program comprised "The Red Rose" by Hastings, Schubert's "Who is Sylvia" and White's "King Charles," as the first group, and "Drink to Me Only With Thine Eyes," "A Jug of Punch" and "Loch Lomond" later, besides two encores and his solo in "The Longshoreman" sung by the club.

Charles Wesley Pette was again a discreet and capable accompanist.

Gunner—"Did you hear the celebrated basso sing 'Rocked in the Cradle of the Deep?'"

Guyer—"Yes, and I thought it was pretty fishy."

Gunner—"Fishy? How so?"

Guyer—"Why, wasn't it a deep-sea bass?"—Chicago "News."

## S. C. BENNETT'S PUPILS.

Enjoyable New York Musicales by Several Talented Singers.

Through invitation of Mr. and Mrs. Thomas L. Bennett, whose attractive home is situated at Ninety-first street, near Riverside Drive, a delightful entertainment was given on Tuesday evening of last week by S. C. Bennett and his artist pupils, Mrs. Walter Hubbard, soprano, and Vernon Stiles, tenor, who were kindly assisted by Eva Mylott, contralto, Josephine Hauser, pianiste, Mabel Burt in recitations, and Julia Waixel, accompaniste.

Mrs. Hubbard sang a number of selections, including "Morgen," "Die Nacht" Serenade from Richard Strauss, "Ah fors e lui" from "La Traviata" and songs of Chaminade and Brahms.

Mrs. Hubbard has a beautiful tone production, excellence of technique and purity of enunciation, besides a charming personality. Mr. Stiles sang "La donna e mobile" from "Rigoletto," "Vesti lo giubba" from "Pagliacci," the tenor aria from "Martha," and songs of Chadwick and Mrs. Beach. Mr. Stiles has a rich lyric tenor quality and sings with dramatic intensity.

Miss Mylott, who assisted Mr. Bennett, is a very talented contralto who has had great success in England where she has been singing in concert and oratorio for the past three years, having but recently taken up her residence in New York.

Miss Waixel is now well known in New York musical circles as an accompaniste of rare ability, and her work in vocal studios is highly appreciated by those who need the services of an accompanist.

## END LONG TOURS.

New York Orchestra and Mme. Sembrich Close Spring Season.

Walter Damrosch and the New York Symphony Orchestra completed a six weeks' tour May 11, returning to New York with a record of forty appearances before audiences in the principal cities of the Middle West and South. On the same date, the long concert tour of Mme. Marcella Sembrich, who, like Mr. Damrosch, is under the managerial direction of Loudon Charlton, came to a successful close. On various occasions the prima donna and the orchestra played joint engagements, being featured at such important music festivals as those at Spartenburg, Louisville, Syracuse and York. Financially and otherwise both tours have been exceptionally successful.

Among other soloists who have appeared at one point or another with the New York Symphony on the present tour are Ellison Van Hoose—who with Frank La Forge, pianist, were assisting artists at all of the Sembrich concerts—Mme. Mary Hissem de Moss, soprano, who met with pronounced favor in Charlotte, Lynchburg and Wilmington; Kelley Cole, tenor; William Harper, basso; Alice Sovereign, contralto, and Francis Rogers, baritone, all of whom added greatly to their reputations as artists of splendid attainments.

## BALTIMORE CHORUS SINGS A NEW WORK

Composition by Director David Melamet Received With Favor.

BALTIMORE, MD., May 13.—A real treat was given by the Musical Art Club at the Academy of Music Tuesday night under the management of David Melamet, the composer and director. It was one of the most successful concerts in the history of the club.

The program included "Nuptial Song," Eccard, for five male voices; "Salterelle," Saint-Saëns; "Old Black Joe," Foster-Vander Stucken; Three Cavalier Songs, Stanford, for solo and male chorus; "Young Werner," Melamet.

The most interesting feature of the program was Mr. Melamet's own composition, "Young Werner," a cycle of songs from Victor Von Scheffel's "Trumper von Sackkingen." It is Mr. Melamet's first composition since his prize cantata "Columbus." The work is full of delightful melody, imposing and inspiring.

Hobart Smock was obliged to repeat the solo, "Along the River's Banks." Mrs. Melamet played the piano accompaniments.

The Musical Art Club is a male chorus, comprised of nineteen of Baltimore's solo singers. It is regarded as one of the most competent male choruses in the country. The members of the club are:

Tenors—Dr. Conrad Uhlig and Messrs. William H. Taubert, Jesse S. Edwards, A. Cookman-Leach, Hobart Smock, Frederick H. Weber, John P. Tingle, Harry C. Williams, A. C. Wahle and F. M. Supplee.

Bassos—Messrs. William G. Horn, Ambrose H. Bailey, James H. Blake, Roman Steiner, John D. Wright, "Sol." N. Frank, John G. Baling, R. F. Fleet and H. D. Eastman.

G. Fred. Kranz is president.

W. J. R.

## American Tour for Charles W. Clark.

Charles W. Clark, the well-known baritone, who has met with tremendous favor abroad—particularly in Paris, where he has made his home—is to tour the United States next season under the direction of Loudon Charlton. In England, Clark has been received with the greatest enthusiasm. "Every subsequent appearance of this talented American baritone has served to confirm our convictions that as a vocal dramatist Mr. Clark has hardly his equal on the concert platform," said the Manchester "Courier," recently.

"No one goes with me this year. I shall travel with two assistants, however,—my eyes and my ears," said Oscar Hammerstein, before his departure to Europe, where he is signing contracts with artists for his next opera season.

## MACMILLEN SAILS.

American Violinist Appeared in Seventy Concerts in this Country.

After a season that has been noteworthy in more respects than one, Francis Macmillen, the young American violinist, sailed last week for England on the *Grosse Kurfuerst*.

The violinist arrived in the United States last December, and started at once on an extended tour which Loudon Charlton had mapped out for him. His New York debut at Carnegie Hall, with Mr. Walter Damrosch and the New York Symphony Orchestra, was attended by an audience of unusual size, and enthusiasm was marked. In Boston, the critics received him even more favorably than those of the metropolis, where it was generally agreed that his was an artist of brilliant attainments. After a tour of the Middle West, recitals were given in Boston and several Eastern cities; while in the course of the season no less than three New York recitals were given at Mendelssohn Hall, in addition to a joint-appearance with Mlle. Elsa Ruegger, 'cellist.

In Chicago, Macmillen's appearances were especially successful, the two concerts given in the Western metropolis, in addition to an appearance with the Chicago Orchestra, having served to win him a large following. In the course of the season Macmillen appeared in seventy concerts, a record which few violinists could duplicate. After a Summer season in England and on the continent, the violinist will return to America early in the Fall.

## SCHROEDER IN BROOKLYN.

'Cellist Bids Farewell at Recital With Mme. Szumowska, Pianiste.

Under Institute auspices the Brooklyn farewell recital of Alwin Schroeder, the retiring 'cellist of the Kneisel Quartet, took place, Wednesday evening of last week, before an audience that nearly filled Association Hall, at Bond and Fulton streets, Brooklyn, N. Y. The assisting artist was Mme. Szumowska, pianiste, who easily shared with Herr Schroeder the honors of the program.

The opening sonata was by Rubinstein, for piano and 'cello. It demands as much from the pianiste as from the 'cellist, and the brilliant allegro at the outset drew long applause, as did the flowing barcarolle, second movement and the triumphant finale.

Mme. Szumowska has been heard in Brooklyn ere this, and no one, either music lover or musical tyro, can fail to admire the velvety softness of her tone, the unflinching intuition with which she reads the composer's meaning, and her absolute command of the resources of the instrument she plays.

There were two showy pieces for her that required the fingers, the training and the experience of a virtuoso. They were a theme with variations by her teacher, Paderewski, and "Campanella," by Liszt.

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## NEW YORK CHURCH HONORS HEINROTH

Loving Cup for Organist Who  
Takes up New Duties in  
Pittsburg.

Charles Heinroth, the eminent New York organist who leaves this city to become city organist of Pittsburg in the Fall, gave a recital Wednesday night in the Church of the Ascension, Fifth avenue and Tenth street, New York. The program follows:

Festal Prelude.....Dethier  
Pastorale.....Guilmant  
Passacaglia.....Bach  
Spring Song.....Hollins  
Pastorale from Second Symphony.....Widor  
Overture to Sakuntala.....Goldmark  
Barcarole.....Faulkes  
Funeral March.....Chopin  
Toccata from Fifth Symphony.....Widor

The presentation of these numbers afforded a treat to the large number of auditors that thronged the church. Mr. Heinroth will receive from the city of Pittsburg a salary of \$4,000 for two recitals a week, Saturday evenings and Sunday afternoons. These recitals, to which admission is free, are given in the Carnegie Music Hall, and are supported by the city solely for the entertainment of the poor classes. Mr. Heinroth will also accept a church position in Pittsburg, and has already had several offered to him.

In New York, Mr. Heinroth has long been professor of the organ at the National Conservatory, and organist and choirmaster at the Church of the Ascension. At this church on Wednesday of last week, after the communion service was finished, the rector, Percy Grant, stepped to the front of the chancel and made some very touching remarks regarding Mr. Heinroth's leaving the church to accept the position of organist of the Carnegie Music Hall in Pittsburg, and presented him with a loving cup and a purse of gold. Mr. Grant said that while it was a matter of the greatest sorrow for the church to lose Mr. Heinroth's valuable services, yet it was some comfort to feel that he had been appointed to the most coveted musical position in the United States, and that this was an endorsement of the high standard of musical work that has been carried on in the Church of the Ascension during the eleven years that Mr. Heinroth has been organist and choirmaster.

Mr. Heinroth was born in New York in 1874. His teachers were Arthur Friedheim, Max Spicker and John White. In Munich he studied with Rheinberger.

### AN AMERICAN'S DEBUT.

Carl Hamilton Hopkins Scores a Success  
in Milan Opera.

Boston, May 13.—Carl Hamilton Hopkins, under the stage name of Carlo Felpi, has recently made a very successful debut in "La Traviata." According to the "Coronca del Teatro" of Milan: "Sig. Carlo Felpi possesses a voice splendid for its quality, volume and range—a real baritone voice, full of the singing tone in the softest as well as in the strongest phrase. To-day he can boast of an initial success only (and that a true revelation). To-morrow he will begin a splendid career, having received many offers."

Here is the opinion of another paper, "Avveniu d'Italia": "The feature of the evening was the debut of the young baritone, Carlo Felpi. His voice is really enchanting in its strength and beauty. He passes from the fullest forte to the softest piano with surprising ease."

Mr. Hopkins is a native of Newberg, Ind. He came to Boston five years ago, and lived with and took daily lessons of Charles B. Stevens, the experienced and

## Mme. Szumowska to Make Extended Tour of the Country Next Season

Distinguished Boston Pianiste Will Appear as Soloist and as  
Member of Adamowski Trio.

Boston, May 14.—Mme. Antoinette Szumowska will make an extended recital tour of this country and probably of Canada during the coming musical season of 1907-8. She will also be heard as a member of the Adamowski Trio during their concert tour.

The following biographical sketch of Mme. Szumowska will be of interest to her many friends and acquaintances and others interested in musical endeavors in this country:

Mme. Szumowska was born in Lublin, near Warsaw, her father, a college professor, having settled there on his return from Siberia, where he had been sent as a political exile in 1863. She was educated at the college in Warsaw, from which she was graduated with high honors, particularly distinguishing herself by her mastery of the languages. She speaks with fluency English, French, German and Russian, besides her native Polish. At an early age she gave evidence of possessing extraordinary musical talent, and at five she could improvise on the piano. She had studied music as a child, but did not begin seriously the study of the pianoforte until after her graduation from college. She then became a pupil of Prof. Strobl at the Conservatory in Warsaw, and also studied with the distinguished instructor, Alexander Michalowski.

In 1890 she went to Paris, and there attracted the attention of Paderewski, who was so impressed with her musical gifts that he offered to become her teacher, and for five years Mme. Szumowska enjoyed the advantages of the instruction and advice of the great Polish pianist. After being under his training one year she began to play in public, making a successful debut at the Salle Erard, Paris, 1891.

The following year she played in London in Henschel's Symphony Concerts, at the Saturday populars, the Crystal Palace orchestral concerts, and in a series of recitals at St. James Hall.

In 1893 she made a concert tour of the English provinces, and also played in War-

skillful voice teacher, under whose instructions he acquired the habits of correct tone production which have made possible such a successful debut.

### DETROIT CHORUS SINGS.

Janet Spencer Soloist at Church Choral  
Society Concert.

DETROIT, May 11.—Janet Spencer's beautiful contralto voice was the feature of the annual Spring concert of the Church Choral Society and the Orpheus Club given at the Church of Our Father, Friday night of last week, under the direction of Frederick Alexander.

Whether in the aria from Verdi's "Don Carlos," or in the group of French songs, or the tender little Scotch lullaby, Miss



MME. ANTOINETTE SZUMOWSKA  
She Studied With Paderewski for Five Years and  
To-day Ranks as One of the Foremost Pianists in  
This Country

saw, Kieff and Lemberg. She paid her first visit to America in 1895, when she appeared with the Boston Symphony Orchestra in Boston and in New York, and with the Thomas and Damrosch Orchestras in various cities.

In September, 1896, Mme. Szumowska married Josef Adamowski, the well-known cellist. In the Autumn of 1897 Mme. Szumowska and Messrs. T. and J. Adamowski had the honor of playing before the Czar, Czarina and the Russian Court, in Spala, Poland.

Mme. Szumowska especially excels as an interpreter of Chopin and Mozart.

D. L. L.

Spencer's full, rich contralto never failed to reach the heart of her audience with its sympathy and its charm.

The chorus, whose ensemble work in every detail is a credit to the direction of Mr. Alexander, was recalled to repeat several numbers, and when the Orpheus Club sang the stirring Soldiers' Chorus from Gounod's Faust, approval was proclaimed in an outburst of hand-clapping that only subsided when Mr. Alexander gave the signal for repetition.

Mrs. Mark B. Stevens's accompaniments were not the least feature of a concert of unusual merit.

### Soprano to Wed Ranch Owner.

MERIDEN, CONN., May 13.—It is announced that Mrs. Annie Finch Cook of Guilford, formerly soprano soloist of the First Congregational Church, will wed John Finch, a wealthy ranch owner of Neal, Kas.

W. E. C.

## PLANS FOR ST. PAUL ORCHESTRA SEASON

Pledging Guarantors to Continue  
Life of New Symphony  
Organization.

ST. PAUL, MINN., May 13.—Steady progress has been made in pledging the guarantors for the St. Paul Symphony Orchestra. As the guarantee is for three years, instead of one, and the larger guarantors, so far as known, were signed at the head of the list, the last thousand or fifteen hundred dollars naturally takes some time to secure.

The stipulated sum of \$25,000 is now within \$15,000 of being signed, and it is likely that enough guarantors will be secured within the next few days to make the list complete.

It is gratifying to note that the orchestra association is henceforward to be composed of all classes of men and women, although they may all be classified under the single denomination of music-lovers. Last season the signers of the guarantee were chiefly musicians and millionaires. This year professional people and business men are holding themselves largely responsible for the success of the future of the orchestra.

N. B. Emanuel will undoubtedly be re-elected to the post of conductor of the orchestra for one year. He has been generally liked by the board of directors, who believe that he has done the best possible with the material at his command.

The Choral Club must of course delay its annual meeting until after that of the orchestra association. It is now affiliated with the orchestra, but both organizations have come to the conclusion that the Choral Club restored to its old state of independence would be a more effective working body. Therefore the members of the executive boards of both organizations will meet and settle their accounts; and, after the annual election and business meeting of the Orchestra Association, the Choral Club will be at liberty to choose its officers afresh.

### BERLIN FESTIVAL.

Thomas Orchestra Participates in Elaborate Programs.

CLEVELAND, O., May 15.—The program of the Oberlin festival included a performance of "The Elijah," Monday evening, May 13, a symphony concert by the Thomas Orchestra, Tuesday afternoon, and a presentation of Elgar's "Dream of Gerontius," Tuesday evening, all three concerts being held in the First Church.

The program of the symphony concert was: Overture, "Leonore No. 3" (Beethoven); symphony in D minor (Cesar Franck); Virspiel, "Lohengrin"; bacchanale "Tannhäuser"; Waldweben, "Siegfried"; "Ride of the Valkyries," "Die Walkure" (Wagner).

This Cesar Franck symphony, the only one written by the great Belgian, was composed in 1880, one year before the master's death. With his evident sympathy for the moderns, judged at least by the Balakirew symphony this Winter, Frederick Stock was admirably fitted to bring into fullest expression the most ambitious orchestral thought of him who founded the present French school.

### Artists For Exposition.

WASHINGTON, D. C., May 13.—Sydney Lloyd Wrightson announces the following artists to appear at Jamestown during the exposition: Arthur Hartmann, violinist; Joseph Maerz, pianist; Samuel S. Fabian, pianist; S. Frederick Smith, organist; Clarence Eddy, organist; Mary Florence Hinkle, soprano; Clara Drew, contralto; George Hamlin, tenor; Whitney Tew, basso; Gertrude Reuter, contralto; Felix Garziglia, pianist, and Fitzhugh Coyle Goldsborough, violinist.

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# THE NEWLY-WEDS, THEIR BABY AND THE PROFESSOR OF MUSIC



The above cartoon, drawn by George McManus and reproduced from the New York "Evening World," is one of a series of inimitable "comics" in which the artist depicts the trials and joys of the Newly Wed family—On this occasion their tender offspring demonstrates his keen appreciation for things musical

## KARL SCHMIDT DIRECTS.

### Noted Conductor in Charge of Henry W. Savage Musical Comedy.

On Monday evening, at the Academy of Music, Karl Schmidt made his debut as conductor of musical comedy, wielding the baton over Henry W. Savage's "The Prince of Pilsen" orchestra. Mr. Schmidt for the past twenty-two years, since he made his debut in Vienna as grand opera conductor during the first presentation of Johann Strauss's "The Gypsy Baron," has conducted grand and light opera in Austria, Switzerland, Germany and America, but never until now has he been called on to take charge of a musical comedy production.

Mr. Schmidt has a large repertoire of the classic operas but has not conducted a performance since the season of 1890,

when he followed Adolph Neuendorf as conductor for the Emma Juch grand opera company.

Mr. Schmidt is one of the leading 'cello players in this country. He came to America in 1889 to accept a position with the Toronto Conservatory, coming direct from Hans Von Beulow's orchestra in Hamburg. The next year he followed Victor Herbert as 'cello soloist with Theodore Thomas's orchestra, and after his season with Emma Juch joined Anton Seidl's orchestra, then playing in New York. The following season Mr. Schmidt was called to Louisville to organize the Philharmonic Orchestra and the music festival chorus, a position which he held until he came to New York to accept the position of Kapellmeister for Henry W. Savage.

Mr. Schmidt succeeds Conductor Frank Darling with "The Prince of Pilsen," Mr. Darling going to St. Louis next week to take charge of the orchestra and light opera performances at Delmar Park this Summer.

## FLATBUSH GLEE CLUB.

### Brooklyn Organization Gives Excellent Concert Before Large Audience.

At the fifth concert of its season, a large audience greeted the Flatbush Glee Club Friday evening in the Reformed Dutch Chapel in Brooklyn.

The singers in the glees and choruses showed the proficiency attained under the careful drilling of John Hyatt Brewer, conductor. The soloists were Tirzah Hamlen-Chapman, contralto, who sang "My Heart Is Weary," "Shepherd's Cradle Song," "Morning Hymn," "The Year's at the Spring" and "Springtide," the latter with flute accompaniment. Eugene C. Rose, flutist, played "Romanza," by Saint-Saëns; "Gut' Nacht du mein herziges Kind" and "Scherzo." The glee, "The Lass with the Delicate Air," with an incidental solo by

Mrs. Fishbeck, was well received, and the old English glee, "Where the Bee Sucks," afforded a good foretaste of the excellence of the chorus singing.

The part songs were each excellently sung, as were "Legend," "My Love Dwelt in a Northern Land," "Rest Thee on This Mossy Pillow" and "The Girls of Seville," with women's chorus. The cantata, "Lovely Rosabelle," in which Anna L. Gonyon, soprano, and J. Hamilton Rough, tenor, took solo parts, was sung with feeling.

Miss Musical—"You can't imagine how distressing it is when a singer realizes that she has lost her voice."

Critic—"Perhaps not, but I've a fair idea how distressing it is when she doesn't realize it."

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## CHANGE OF OPERA DISAPPOINTS BOSTON

Henry Russell Not Permitted to  
Produce "La Bohème"  
at the Hub.

BOSTON, May 13.—A brilliant audience of Boston society was disappointed when the San Carlo Opera Company did not produce "La Bohème" to-night at the Park Theatre, the announcement being given by the director, Henry Russell, that representatives of Heinrich Conried, of the Metropolitan Opera Company, and of Mr. Puccini's agents had threatened him with an injunction if the opera were given. Mr. Russell announced that he had cabled to Giacomo Puccini, the composer, and hoped to have the contract difficulty straightened out within a few days. The company has already given the opera here four times.

The opportunity to have money refunded owing to the disappointment was embraced by only six persons. As a substitute program, the company gave two acts of "The Barber of Seville," and the fourth act of "Rigoletto."

Mr. Russell says that on Saturday night he was informed that an injunction would be sought if he again produced "La Bohème" here. He hastened to New York for a conference with Mr. Conried's and the composer's agents, and arrived back in Boston barely in time to explain the change of bill. He says under his contract he has permission to produce the Puccini opera in every city where Mr. Conried has not given it.

As the Metropolitan company did not give it during the week of grand opera here, Mr. Russell believed he had that right. Before the first performance here last week, however, he says he cabled Mr. Puccini, and receiving no response, assumed he had permission to produce "La Bohème."

When Ernest Goerlitz, Mr. Conried's general representative, was asked about the misunderstanding, he replied:

"All I know about the present trouble over the production of 'La Bohème' in Boston is that the New York agents of Ricordi & Co., who represent Mr. Puccini, have taken steps to protect the Conried Metropolitan Opera Company, which has the exclusive rights for the production of the Puccini operas in America. Mr. Russell had no permission to present 'La Bohème' in Boston, and I am surprised to learn he has given the opera there at all, as under the terms of his contract he had no right to do so, even if it was not presented by the Conried Company during the last tour."

## AMATEURS IN SONG FOR TWO CHARITIES

Savoy Opera Co. of Philadelphia Opens  
Fashionable Trio of Performances.

PHILADELPHIA, May 17.—It was a merry and admirably done performance of Gilbert and Sullivan's "Pirates of Penzance" that the Savoy Opera Company gave, at the Broad Street Theatre last evening and a large audience gathered to help along the amateur actors in their work for charity.

Particular attention was paid to the correct rendering of the music, by Selden Miller, the director, and an enlarged orchestra was engaged. C. Linn Seiler, the stage manager, originated several dances and the costumes were especially designed for the company.

The cast was well chosen. All of them are old favorites. Mrs. Archibald Hubard makes a most attractive prima donna as Mabel, General Stanley's youngest daughter.

Mrs. J. M. Anders, Pauline F. Morris and Helen E. Freedley, who are impersonating Edith, Kate and Isabel, daughters of General Stanley, have strong, well-trained voices, which they use to much effect in the trios, quartets and quintets of the opera. In the rôle of Ruth, the piratical maid-of-all-work, Miss Emma D.

## NATIONAL FEDERATION OF MUSICAL CLUBS MEETS

Memphis Entertains Delegates From all Parts of Country—Interesting Address on the Advancement of American Music by Arthur Farwell, and other Well-Known Speakers.



MRS. C. N. GROSVENOR

President of the Local Biennial Board of the  
National Federation of Musical Clubs

MEMPHIS, TENN., May 12.—The fifth biennial convention of the National Federation of Musical Clubs closed yesterday afternoon in a blaze of glory. Never before in the history of Memphis music have the local lovers of the "divine art" been afforded such an interesting series of meetings.

The most interesting as well as instructive subject discussed during the convention was the subject of "American Music, Composers and Artists." The subject was brought up for discussion at the meeting held Thursday morning at the Woman's Building.

Many good points were made by several members in the general discussion and many graceful tributes were paid to Mrs. Jason Walker, president of the Beethoven Club, for the interest which she had aroused in the federation in American music.

Arthur Farwell, one of the principal speakers at the closing session, spoke in part as follows:

"It has been announced that one of our

purposes in gathering here from all parts of our country is to consider the desirability of taking action toward making the advancement of American music, composers and artists, one of the chief objects of the federation. Speaking from a sense of the awakening spirit and deep need of our country in its musical life, I wish to say that such action, if taken, will quickly and necessarily prove to have been the chief purpose of our coming together at this time. Whatever else we may do, it is for this timely response to our country's need that the meeting will be remembered. No other question we can touch here and now will be as vital as this. It is the psychological moment.



BIRDICE BLYE

Chicago Pianiste, Soloist at the National  
Federation of Musical Clubs Convention

"Our devotion to the great masters of music in the past is now happily well established; but the principles upon which our national musical life shall advance are not established. It is our place to establish them. It is our place to act. We have had those who have won for us our political freedom. We have had those who won for us our religious freedom. And we now have those who are winning for us our artistic and our musical freedom, and we



MRS. JASON WALKER

Corresponding Secretary of the National Federation of Musical Clubs and President of the Beethoven Club

should support them with as much spirit as we support our soldiers in war and for the same reason. And we, who are here, should do what our composers cannot possibly do—prepare the artistic and social conditions for the success of their efforts.

"Our national musical life, artistic, social, professional and industrial, and our national art of composition, are inseparable in the long run. If one dies the other will die. Therefore, each should give strength to the other, that both may grow strong together.

"America has its own form of civilization, of social institutions. We have access to the world's life, but we insist on living our own. While possessing the literature of the world we have our own literary life. While liberty of conscience gives us access to or independence of all the earlier religious forms of the world, we have in this very latitude of religion given us a religious life of our own."

Reports were read by the heads of the various committees and the week was filled with social and musical entertainments. Birdice Blye, the Chicago pianiste, was one of the soloists of the convention. She gave a recital at the Goodinger Institute on Saturday morning.

## THREE CONCERTS FOR LOUISVILLE

Events Being Planned for Next Fall  
Next Spring and Autumn  
of 1908.

LOUISVILLE, KY., May 17.—Plans are being made whereby the Musical Club is to give three great concerts between now and the Musical Festival of 1909. The first will take place during the late Fall or early Winter of this year; the second next Spring, and the third during the Fall of 1908. The Mary Anderson Theatre, which has been offered free for next Spring's concerts, will probably be available for all of the events, and the indications are that they will be splendid musical occasions, and will offer a stimulus and variety which will have a great effect in making the Music Festival chorus of 1909 one of the best organizations of the kind in the whole country.

It has been given out by President T. E. Basham of the Musical Club that plans have been abandoned to give a concert this Spring, and he added that efforts will be concentrated upon the event of the Fall. There will be no meetings of the Musical Club this Summer, and the first will take place about the middle of September. It has already been decided to get prominent soloists for the concert, and a good orchestra will be engaged.

The work of directing the concerts and training the chorus will be under the charge of R. Gratz Cox, whose splendid work with the Musical Festival chorus was the feature of the festival from a local standpoint. The chorus for the Fall concert will be close to 400, as President Basham has received numerous additional applications from good singers. It has been determined to build the chorus up to a high point of efficiency, and to this end all members of the chorus will be tested, and a good voice and a fair ability to read will be requisites.

The works which will be produced will be of the highest class. It is as yet a question as to whether the masterpiece of one of the older composers will be given or whether the Musical Club will produce a more modern work. At all events, it is assured that the concerts will be of a tone which will maintain the ideals established by the Music Festival of last month.

### W. J. Henderson in Europe.

W. J. Henderson, music critic of the New York "Sun," is in Europe where he will remain until September.

Richard Schliwen, first viola of the Cincinnati Symphony Orchestra, will join the ranks of the Manhattan Opera House Orchestra as one of the first violas. Mr. Schliwen was formerly a member of the Theodore Thomas Orchestra of New York.

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## KREISLER PLAYS DESPITE INJURY

Violinist Displays Pluck at London Queen's Hall Concert.

LONDON, May 9.—There was a large, if not overflowing, audience at the Queen's Hall Symphony Concert Thursday afternoon. No symphony was included in the scheme, but opportunity was afforded of listening to admirable performances by Fritz Kreisler of the solo parts in two concertos and Saint-Saëns's Introduction and Rondo Capriccioso.

Mr. Kreisler holds a very high place in the esteem of the musical public, and, being in splendid form he added further to his laurels. The applause showered upon him was, indeed, thoroughly deserved, for he once more asserted himself as an artist whose intellect and mechanical skill are well balanced, and his playing was throughout truly impressive and charged with all the spirit of the music. His achievement, moreover, was specially meritorious, as, owing to a badly sprained foot, he endured great pain all the time he was on the platform.

It was, indeed, doubtful if he would be able to complete his task, but he decided to persevere. Max Bruch's Concerto in G minor, the composer's masterpiece of its kind, is often played, but rarely indeed has it been given with such distinction and charm as Mr. Kreisler brought to its interpretation on this occasion. Altogether, with Henry Wood's instrumentalists tendering admirable support, the qualities of the concerto were displayed in the most favorable light.

To the solo in Mozart's Concerto in A major, the last of a group of five written in 1775, when the divine master was nineteen years old, the violinist had earlier in the afternoon addressed himself with complete sympathy and understanding of requirements. Quite at home with the Salzburg composer's music he played it with just the requisite grace and simplicity, once more showing himself a master of appropriate style. Nothing could have been better than his interpretation of the exquisite phrases in the adagio, while the delightful finale, which boasts several peculiar features, was superbly played.

Compliments were paid to the Queen's Hall instrumentalists on account of their fine and painstaking performance of Elgar's masterly "Enigma" Variations, and the program also included Mozart's beautiful "Masonic Funeral Music," the Gluck-Mottl "Suite de Ballet," No. 1, and the prelude to the second act of Humperdinck's "Königskinder."

### Kaiser Ennobles a Mendelssohn.

BERLIN, May 11.—The Kaiser has just ennobled Otto Mendelssohn-Bartholdy, a former member of the banking house of Robert Warshauer. He is a great grandson of the Jewish philosopher Mendelssohn and a grandson of the composer of the same name. His cousin is the well-known Berlin banker, Ernst von Mendelssohn-Bartholdy, who has been principally instrumental in floating the Russian state loans. The new nobleman and his wife are prominent members of Potsdam Court society.

## TEACHES BY MAIL.

Carl Young of Chicago Has Pupils in all Parts of the World.

CHICAGO, May 13.—Carl Young, who teaches and writes on the "Science of Tone," announces that he will be found at his studio in the Auditorium all Summer on account of the pressing demands made by out-of-town students who wish to devote the Summer in study with him.



CARL YOUNG

An Authority on "The Science of Tone" and One of Chicago's Leading Instructors

He now has pupils taking his correspondence course—from Paris, London, Leipzig, Boston, New York, Philadelphia, Pittsburgh and in fact all the prominent cities of the United States.

Mr. Young has made a life study of the "Science of Tone" and is now enjoying successful results. He is a man of wide experience as a singer, having sung across the continent in church, in concert and in some twenty operas, and has written two works, "Voice Placing" and "The Science of Tone." C. W. B.

### Mme. Galski's Plans for Next Year.

Mme. Galski will again be under Loudon Charlton's direction next season, the prima donna having decided to make another extended concert tour in addition to her appearances at the Metropolitan Opera House. Galski proved one of the most popular of Mr. Conried's stars this past season, her singing of the great Wagnerian rôles that have made her famous having brought many extra dollars to the Metropolitan box office. Her contract extends over several seasons. Mr. Charlton is booking two tours, one to extend from October 15 to November 10, when the singer will go to the Pacific Coast and into Texas, and the second at the close of the opera season in February.

The American violinist, Albert Spalding, has been well received at the concerts of "La Pergola" in Florence.

## BALTIMORE GREETSS VIENNA MALE CHOIR

Celebrated German Organization Sings for Charity at Crowded Concert.

BALTIMORE, M. D., May 11.—The Vienna Male Choir received a royal welcome upon their arrival in Baltimore, May 11. The station was packed with members of the Harmonie Singing Society, which was the host of the singers. While they were leaving the train Charles Weber's Fifth Regiment Band played the Austrian National Anthem.

After the handshaking was over the singers boarded trolley cars for the Hotel Belvedere and the Hotel Stafford, where they were given a genuine old-fashioned German dinner and President Schneiderhan was presented with a beautiful bouquet of carnations by the Ladies' Auxiliary of the Harmonie Singing Society.

During the afternoon the visitors were given an automobile ride through the city and suburbs, there being about 100 automobiles in line. They passed in review before Mayor Timanus. The crowning feature was the grand concert in the evening at the Lyric, which was packed.

The reception of all the songs was most enthusiastic. Applause and good-will filled the concert hall during the entire concert.

After the concert there was a banquet at the Hotel Belvedere which was hugely enjoyed by everybody. There was true German hospitality. A feature of the event was the presentation of a silver punch bowl by the Harmonie Singing Society to the visiting singers.

The presentation speech was made by President Ferdinand Kaiser of the Harmonie, and it was received by President Herr Franz Schneiderhan of the visiting singers. The visitors presented the Harmonie Society with a miniature bronze reproduction of the monument erected by the Germans in Vienna in 1872. After the exchange of presents the Harmonie Society sang the "Greeting Chorus," composed by John Klein and Otto Wenzing. Songs and instrumental selections were given by the visitors which were heartily applauded.

The proceeds from the benefit will go to the Maryland General Hospital, Tuberculosis Hospital, German Orphans' Home and Austrian Immigrants' Home.

W. J. R.

### Summer Opera in Washington.

WASHINGTON, D. C., May 15.—On May 27 there will be inaugurated in Washington a season of Summer opera, opening with "Robin Hood," followed by "The Serenade," "The Mikado," "Pinafore," "Cavalleria Rusticana," "Chimes of Normandy," and "The Bohemian Girl." The cast will include such artists as George H. Frothingham, Harold Blake, Vivian Brewster, Huntington May and Karl Stall. These will be supplemented with a well-trained chorus and excellent stage settings.

Master Lombardi of Florence, who was to go to the Manhattan but went to the Lisbon (Portugal) Royal Opera instead, directed "La Gioconda," by Ponchielli, last week at the Verdi Theatre.

## H. R. HUMPHRIES IN ANNUAL CONCERT

Mendelssohn Hall Audience Enjoys Program that Enlists Services of Well-Known Musicians.

A large audience at this time of the season is a rarity, but every seat in Mendelssohn Hall was occupied on Wednesday evening of last week, a deserved compliment to an energetic musician and the popular conductor of the New York Banks' Glee Club, H. R. Humphries, who was assisted, on this occasion, by the club, and the following artists:

Viola Waterhouse, soprano; Martina Johnston, violiniste; Carl Dufft, basso; Conrad Schelcher, flute; W. G. Hammond, organist, and Giuseppe Dinelli, accompanist.

A varied and interesting program was finely rendered. Mr. Humphries's singing of Stainer's "Slumber Song" was received with great applause. As usual, the glee club sang with fine effect, shading, temperament.

The program included Ortnier's "Romance" for flute; Fischer's "Woodland Rose"; Hammond's "Love's Springtime" and "The Bonnie Fiddler," sung by Dr. Dufft; organ solo by William G. Hammond; Mozart's "Bedrai-Carino," sung by Mrs. Waterhouse; Bullard's "The Monk of the Mountain"; Stainer's "Slumber Song," sung by Mr. Humphries; Buck's "Bugle Song," from Tennyson's "Princess"; Balfe-Smith's "Excelsior"; violin numbers of Rie and Wieniawski, played by Martina Johnston; "All Through the Night," sung by Dr. Dufft; "Little Tommy Went a-Fishing," by J. C. Moey; Carey's "Pastoral" and Van der Stucken's "O Come With Me in the Summer Night," sung by Mrs. Waterhouse and Bullard's "Stein Song."

Thirty-five years ago Mr. Humphries was one of the leading tenors in New York, and for the last twenty-two years he has been teaching and conducting. The fact that his voice is so well preserved speaks well for his method.

### R. BLINN OWEN'S SINGERS.

Chorus He Trained in the South Wins Many Compliments.

GREENSBORO, N. C., May 15.—The very creditable singing of the seventy-five members of the Greensboro Musical Association at the recent fifth annual May Festival is credited altogether to R. Blinn Owen, the conductor of the chorus who has labored indefatigably to place his organization among the first in the South.

Mr. Owen was complimented by Walter Damrosch, who conducted the New York Symphony Orchestra which participated in the festival upon the general excellence of the singers and their beautiful and very intelligent rendering of many difficult selections in the three concerts which were given.

The soloists of the festival were: Janie Foushee, soprano; Miss Rose Few, soprano; Miss Grace Clary, mezzo-soprano; Miss Ethel Harris, contralto; Mr. F. O. Lawson, basso; Mr. Z. V. Taylor, tenor; Mr. Judson Peele, tenor; Mr. Lawrence Duffy, baritone; Mr. Frank Duffy, baritone; Mr. W. S. Cook, basso; Dr. Franklin Lawson, tenor.

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## RETURNS FROM TOUR.

## Gustaf Holmquist Back in Chicago After Successful Trip.

CHICAGO, May 13.—Gustaf Holmquist, the well-known basso of Chicago, has just returned from an extended concert tour through the West. Mr. Holmquist is a



GUSTAF HOLMQUIST

Basso of Chicago—He Has Just Returned to that City from a Successful Concert Tour

great favorite with the leading choral societies where he has had an appearance, and his song recitals have always proved a great success. His interpretations of German and English songs have met with decided approval and his authoritative rendition of the Swedish folk and art-songs lend peculiar interest and novelty to his programs. C. W. B.

## CHICAGO MUSICAL ART IN CONCERT

## Last Presentation of the Season at Ravinia Park, of Clarence Dickenson's Society.

CHICAGO, May 13.—The Musical Art Society, under the direction of Clarence Dickenson, gave its last public concert of the season Thursday evening at Ravinia Park. The entire program was a charming example of exquisite finish and coloring.

The singers are all solo singers that are well equipped musically. The numbers that were perhaps the most enjoyed were "Alla Trinita Beata," Schumann's "Herr wie Lange" and the "Evening" from Lassen's "Intermezzo."

The other numbers were Motet, "Praise Ye the Lord," Bach; Palestrina's "Adoramus Te" and "Gloria Patri"; "O Filii et Filiae," Leisring; Sanctus, B minor Mass, Bach; "Fruehlingsehn sucht," Humperdinck; Intermezzo, Lassen; "Light Celestial," Tschakowsky; Flax Grechaninof and "Sunrise," by Taneyef.

In every detail the work of this new organization was of the highest quality. C. W. B.

Sophie Menter reappeared in London the other evening for the first time in eleven years. She played Liszt's Concerto in E flat, a Chopin prelude and mazurka and the Schubert-Liszt "Der Erl-Konig" at the Philharmonic Society's fifth concert.

## LOST VOICE IN AUTO.

## So Boston Young Woman Sues Son of Millionaire.

Boston, May 8.—The loss of her singing voice as well as other injuries received in an automobile accident by Miss Melusina Marx of 18 Huntington avenue, are the basis of a suit for \$15,000 brought by her against Robert M. Wallace, son of a millionaire department store proprietor of Springfield.

The accident happened during the night some months ago, while Miss Marx, accompanied by Wallace, a Boston friend of the latter, and another woman, was on her way from Boston to Springfield in an automobile hired at a local garage.

At Spencer, where the party arrived about daylight, the machine, according to Miss Marx, was going so fast that it was hitting only the high places. Suddenly it swerved, and before anybody in the car knew what was happening, it had brought up against the side of the road.

Everybody in the machine was more or less injured, and Miss Marx, who had previously possessed a very sweet voice and had quite a reputation as a singer, declared she has been unable to sing since. She sustained other injuries, the effects of which she said, have been permanent.

Miss Marx, in an interview last night, declared that Mr. Wallace, whom she has sued, was not the chauffeur on the occasion of the thrilling drive.

## HUSS PUPILS AID MACDOWELL FUND

## Gifted Pianists Appear in Concert Under Auspices of Popular New York Teacher.

Henry Holden Huss brought forward a number of uncommonly talented and accomplished young pianists at a concert in aid of the MacDowell fund in Mendelssohn Hall, New York, on Thursday of last week. Eva May Campbell, one of Hildgarde Hoffmann Huss's best pupils, contributed two groups of songs to the program, which consisted for the most part of movements from standard concertos, played with orchestral accompaniment.

A fact that impressed the hearers throughout the evening was the evident care with which Mr. Huss has avoided crushing the individuality of his pupils, while insisting upon a solid fundamental basis in directing their studies. He has consequently succeeded in developing the musical personality of each along with the requisite good judgment and taste to keep it within artistic limits. It is not unjust to the other players to make special mention of Zady Weston's remarkably mature performance of the first movement of Beethoven's G major concerto.

The other performers were Louise Morgan Strong, Edwin Stodola, Julia Andrews, Elizabeth Carpenter, Elizabeth Pearson, Helen Rapallo Sloan, Mrs. D. L. Pierson, Nellie Elizabeth Orr, Minnie Ihlefeld and Esther Whitney, who played movements of concertos by Mendelssohn, Reinecke, Beethoven, Mozart, Saint-Saëns and Grieg and solos by Bach-Saint-Saëns, Godard and Chopin.

Miss Campbell's pleasing soprano voice and musical intelligence were well displayed in Schubert's "Hark, Hark, the Lark" and "Who is Sylvia?" and two MacDowell songs, "Thy Beaming Eyes" and "A Maid Sings Light."

## PROMINENT FIGURES IN OHIO FESTIVAL

## Otto Meyer Returns From Four Years of Foreign Study to Make Debut in Home City—An Attractive Program Arranged.



Arthur Judson and Two Associates, Otto Meyer, the American Violinist, and Ben B. Hoover, One of Ohio's Youngest Music Critics—They Will Play an Important Part in the Festival Which Takes Place Next Week

The above reproduction of a photograph taken especially for MUSICAL AMERICA, is a splendid likeness of Otto Meyer, the young American violinist who has distinguished himself abroad and who returned to this country a few weeks ago after four and a half years spent in Prague, Brussels and Berlin under the tutorship of such masters as the late Jacobson, Sevcik, Suchy, César Thompson and Ysaye. His preparatory and earlier studies were pursued under Victor Heinze and Bruno Kuehne of Chicago.

Meyer (on the right in the picture) will make his American debut in his former home town, Newark, O., on the night of May 22, in conjunction with the rendition of Rossini's "Stabat Mater," the first number of the Newark annual festival.

Engaged in conversation with Meyer is seen Arthur Judson, dean of the conservatory of Music, of Denison University, located at Granville, O. Mr. Judson is the founder and director of the Newark Festival Association.

In the left background, taking notes, stands Ben B. Hoover, said to be the youngest and one of the most promising music critics of the Buckeye State. Mr. Hoover has been associated with Mr. Judson in giving the festivals the necessary publicity.

The following program has been announced for this season's festival:

May 21—Lecture on the program, by Dr. Gantvoort of Cincinnati; May 22—Otto Meyer in violin recital and Rossini's "Stabat Mater" with a chorus of 300 voices, an orchestra of 50, and Genevieve Clark-Wilson and Cecil James, of New York, Elizabeth Wilson, Granville, and Ellis P. Legler, of Dayton, as soloists; May 23—The Chicago Symphony Orchestra, Alexander Von Fielitz, conductor, and Hans Wagner, solo 'cellist; May 24—Mme. Schumann-Heink in a song recital, assisted by Josephine Hartman, accompanist.

## NEW WORK BY LEHMANN.

## "The Golden Threshold" Well Received at First London Performance.

LONDON, May 9.—Liza Lehmann, whose "Daisy Chain" and "In a Persian Garden" are well known in America, has launched another song cycle, entitled "The Golden Threshold," a setting of an Indian legend for quartet and chorus.

As sung by Evangeline Florence, Edna Thornton, John McCormack and Charles W. Clark, the American baritone, and the National Sunday League Choir, under Herbert Bedford, the new work made a hit with a large audience at Queen's Hall. The program closed with a condensed concert version of the same composer's "The Vicar of Wakefield," sung by a strong cast of soloists, headed by David Bispham, who was singled out for special applause.

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## SEEK HARMONY IN PAUR'S ORCHESTRA

An Attempt to Bring Together Rival Factions in Pittsburg.

PITTSBURG, May 15.—Despite reports in the daily press to the effect that the Pittsburg Orchestra is threatened by internal strife, those who are in close touch with the situation declare that the prospects for the coming year are bright, and predict that there will be no deficit at the end of the next season.

With the appointment of W. C. Hamilton as managing director and Gustav Schlotterbeck as manager of the road tour, it is believed harmony will be restored in the ranks of the orchestra association.

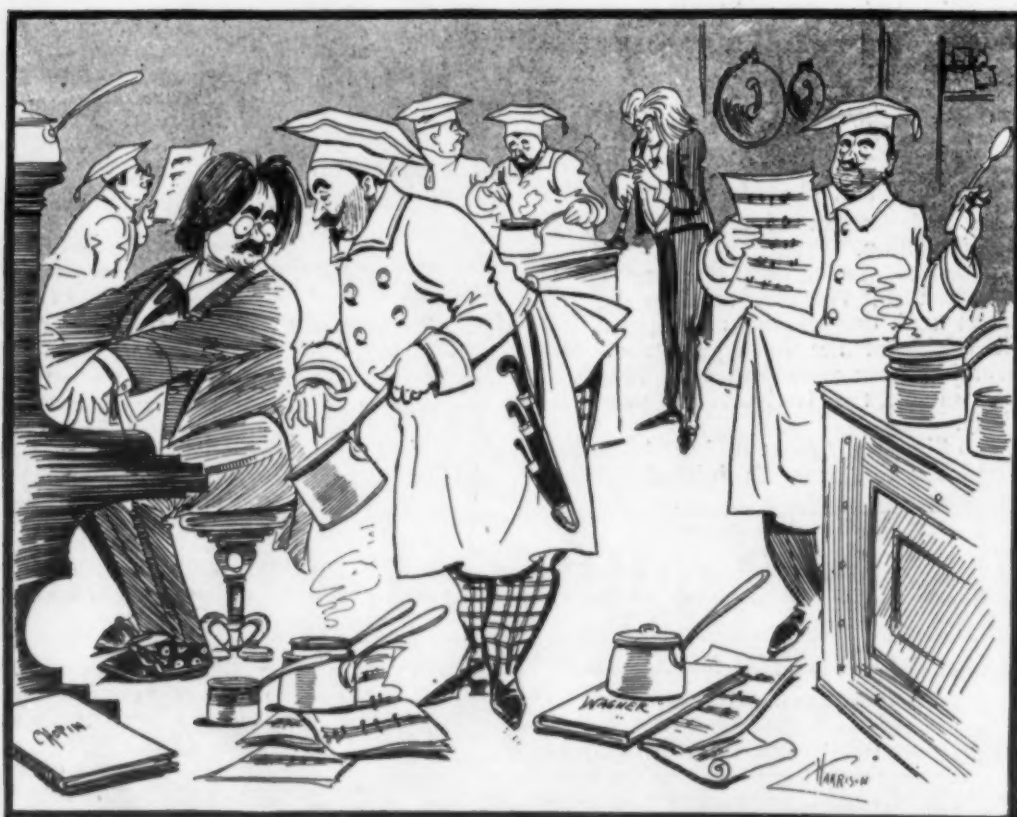
The committee of the Art Society of Pittsburg, which has charge of the orchestra, on Monday issued its annual statement to the wealthy guarantors of the orchestra, in which it announces that the deficit of last year is \$43,442.51. This is five per cent. more than the amount guaranteed and is the first time that such conditions have existed since the orchestra was organized. Men who guaranteed \$500 are asked to pay \$525 and the other guarantors proportionate increases. The committee in an appeal asks that the increase excess be paid, but adds that if any guarantor objects the committee will be more than glad to receive his check for the amount guaranteed.

At the annual meeting to be held late this week, there will probably be introduced a plan to reduce the present active membership of 500 to 200, raising the dues from \$10 to \$25 a year. This is looked upon in some quarters as an attempt to curb the power of Director Emil Paur. There is a movement on foot also to oust the present orchestra committee, which consists of J. I. Buchanan, J. B. Shea, William McConway, James H. Park, Edwin Z. Smith and William C. Hamilton. It is believed, however, that the desire to restore peace is strong enough to prevent this step.

### Mabelle Gilman Will Continue Singing.

Mabelle Gilman, the former light opera singer who married W. E. Corey, president of the steel trust, in New York early Tuesday morning, is a former pupil of Jean de Reszke. Mrs. Corey intends to continue her vocal studies and will make occasional semi-public appearances in the near future.

### OFFENBACH OMELETTES AND TSCHAIKOWSKY TARTS THE MUSICAL COOKING OF THE FUTURE



From the London "Sphere"

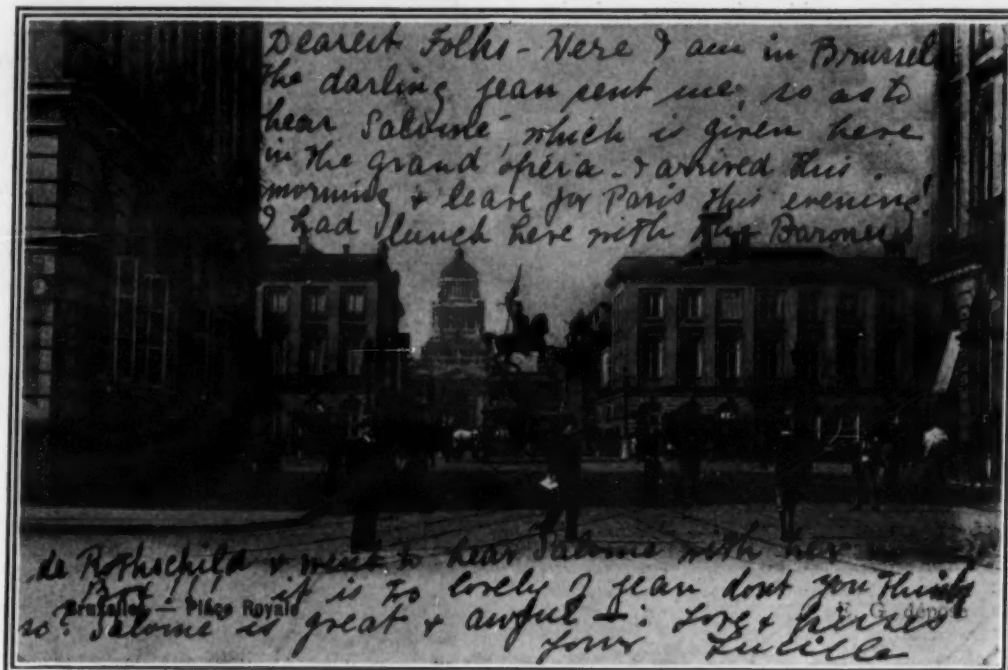
An evening paper stated the other day that "the conductors of the orchestras at the fashionable London restaurants study this question of music at meals almost scientifically, and arrange their program with the idea of making the various pieces blend with the different dishes." Why not go a step further, and let the fashionable chef cook to music, in order that the blend may be even more certain of success?

ELIZABETH  
**CLARK-SLEIGHT**

AUTHORIZED REPRESENTATIVE OF  
**SBRIGLIA** **FERGUSON**  
PARIS BERLIN  
116 EAST 19th STREET  
NEW YORK CITY

## LUCILLE MARCEL WRITES OF "SALOME"

Young American Soprano Studying with Jean de Reszke in Paris Hears Brussel's Performance of Strauss Opera.



The above illustration is a reproduction of a postal card recently sent from Brussels by Lucille Marcel, the young American soprano, to her parents in New York City. Miss Marcel, who, after studying for three years with Jean de Reszke, has been engaged for the Grand Opéra in Paris, as recently announced in MUSICAL AMERICA, went to the Belgian capital to attend the performance of Richard Strauss's "Salome" at the Théâtre de la Monnaie, which preceded the Paris production of the work. As she says on her card, the opera impressed her as "great and awful."

### CINCINNATI'S ORCHESTRA.

Mrs. Holmes Outlines Future Policy of Symphony Association.

CINCINNATI, May 13.—The annual election of the Cincinnati Symphony Association will be held to-day in the offices of the Union Savings Bank and Trust Company. The president and treasurer will also make reports on the work covered during the past year and the condition of the finances of the organization.

Some new light will be thrown on the local musical situation when Mrs. C. R. Holmes reads her report.

She will explain the causes leading up to the dissolution of the Symphony Orchestra and why such an action was necessary on the part of the association.

Mrs. Holmes will call to the attention of the members the policy of the new year, namely, the giving of concerts at which orchestras from New York, Chicago, Pittsburg and other large cities will perform.

### VON ENDE PUPILS IN RECITAL

Kotlarsky Plays Mendelssohn Concerto at Miss Chittenden's Institute.

An exceptionally interesting violin recital was given at the American Institute of Applied Music, New York City, by a number of gifted pupils of Herwegh von Ende, on Tuesday evening.

The most notable achievement was the performance of the entire Mendelssohn Concerto in E minor by Sammy Kotlarsky the Russian child artist. Notwithstanding that he is but eleven years old, he gave this test piece of violinists with surprising finish and authority of style, creating a profound impression. In Sacha Jacobsen he has a fellow student for whom also a brilliant career seems to be in store. Little Jacobsen displayed an advanced technique and fine temperamental spirit in De Beriot's ninth concerto and also joined Elizabeth Chaskin in a duo by Danclo. Miss Chaskin's solo was De Beriot's "Scene de Ballet." William Small played the Vieuxtemps "Air Varié," Hart Bugbee gave the same composer's Ballade and Polonaise, and Josephine McMartin contributed Vioti's Concerto, No. 28. Rehfeld's aria for the G string was played by seventeen of the pupils as the closing number, and other effective ensemble numbers were the Prelude to "Lohengrin" and Bohm's "Tremolo." Marjory Morrison supplied the piano accompaniments with discretion and taste.

Assisting as solo pianiste, Ethel Peckham, a pupil of Kate Chittenden, played Bach's Prelude and Fugue on his own name, Moszkowski's "Autumn," Chopin's Nocturne in E and Gottschalk's "Tremolo" in a manner worthy of the high standards invariably associated with Miss Chittenden's name.

### Leopold Winkler in Philadelphia.

Leopold Winkler, the pianist, was the soloist at the concert given by the Vienna Male Choir, at the Academy of Music, in Philadelphia, Pa., on May 10. Mr. Winkler, as usual, elicited much applause by his excellent performance of the Hungarian Fantasy by Liszt; in conjunction with the orchestra, Mr. Winkler on this occasion used the Wissner Concert Grand Piano. The Viennese singers were quite as enthusiastic over Mr. Winkler's playing as the audience.

### Musician Drops Dead.

PROVIDENCE, R. I., May 14.—Julius Band, who was one of the best-known musicians in the State and a member of the Providence Opera House Orchestra since 1870, dropped dead yesterday while alighting from a street car.

## SPRINGFIELD BOWS TO MME. SAMAROFF

Critics Enthuse Over Her Playing of Grieg Concerto at Music Festival.

SPRINGFIELD, May 14.—So gratifying has been the interest shown by the public and consequently the success of the music festival just closed that it is practically assured that the event has reached its turning point here, and the promise is that with as fine a body of singers as have just departed, the function has assumed a dignity not to be lost, worthy of the city of Springfield.

The festival was the best the association has ever given, and toward the result Mme. Samaroff contributed greatly. The most notable performance was the closing event when all the festival forces, with John J. Bishop as conductor, united in a strong and interesting concert production of Saint-Saëns's opera, "Samson and Delilah." The title rôles were taken by George Hamlin and Mme. Louise Homer, the baritone part of the high priest was sung by Emilio de Gogorza, and the bass rôle of Abimelech by Julian Walker. Other parts were: Philistine messenger, Clarence D. Slayton; first Philistine, John F. Ahern; second Philistine, Willis G. Chamberlin.

This was notable because this cast excelled any ever heard here in the opera, but the most enjoyable concert to many was that of the afternoon of the last day when Mme. Samaroff played the Grieg concerto and the orchestra, conducted by Mr. Mollenhauer, gave a splendid program containing Goldmark's "Sakuntala" overture, two of the Slavonic dances by Dvorak, and Tchaikowsky's "Pathetic" symphony, No. 6. Mme. Samaroff, of whom much had been expected, prepossessed her hearers from her very entrance; she has the gift, so important to a public performer, of a personality that instantly excites interest. The public is much quicker to recognize an artist than art in the abstract, and Mme. Samaroff has precisely the vitality, confidence, temperament, magnetism—whatever one may call it—that begets expectation.

She has other qualities, too, as a matter of course—technic (though not in any astonishing degree at a time when everyone has technic), intelligence, polish, fire. She excels where brilliance, elegance, and force are called for; she has in a high degree the glitter that goes to the playing of Liszt. Hardly anyone can assail a big work with more intensity and incisiveness, but this seems, paradoxically, to be a quality of her sex—there have been fewer women pianists greatly gifted with versatility; many of them have shown wonderful nervous intensity. Mme. Samaroff has nerves; she does not spare herself. Her playing is stimulating, at times electric. It is not surprising that she made an instantaneous impression on a world grown callous to piano playing. Of pianistic ability a recital is a better test, but it would be hard to choose a pianiste better fitted to excite and hold the interest of a festival audience.

Mme. Samaroff chose well in taking the Grieg concerto, a work more famous than familiar. Every pianist knows it, yet it is far from hackneyed. For example, it had never before been played in Springfield. It is, perhaps, like the Schumann concerto, a work even more for musicians than for the public, yet Mme. Samaroff played it with an incisiveness, a concentration of energy, that made it extremely telling. An encore was demanded, and she played the popular nocturne for left hand only, by the Russian composer Scriabine. For her second appearance she played Liszt's sentimental "Liebestraum" and gave a scintillating performance of his twelfth rhapsody, and this, too, had an encore. This second encore was "Etincelle," Moszkowski.

### Sembrich, Bonci and Chaliapine.

It was announced this week Mme. Sembrich will sing in "The Barber of Seville" next season at the Metropolitan, with Bonci and Chaliapine.

**WERREN RATH** **BARITONE**  
WALTER R. ANDERSON, Mgr.  
5 W. 38th St., New York  
Phone 349-38th

**RAY FINEL** **TENOR SOLOIST**  
Teacher of Singing  
605 Huntington Chambers, Boston, Mass.



## MR. CHADWICK SAYS HE WAS MISQUOTED

Denies Reports in Daily Press  
Concerning Poor Pupils  
at Conservatory.

Boston, May 14.—George W. Chadwick, director of the New England Conservatory of Music, and a representative American musician, declares that the report widely circulated in the daily press, indicating that poor students are not wanted at the famous Boston institution, is a misrepresentation of the statement he made to the directors of the Conservatory. Mr. Chadwick explains his position clearly in the following letter:

"I must earnestly protest against such an utter misrepresentation of my words. Not only did I say nothing of the kind, but what I did say was the exact opposite of the words quoted. My exact language was this: 'In my opinion it is morally dishonest to take money from students who have no ear, no talent and no musical intelligence.' I only regret that all music teachers have not the same standard.

"This conservatory has for years assisted its students, not only with tuition, but in some cases with food and clothing, and it welcomes all students of ability without regard to sex, color or condition. Any young composer, pianist, organist, violinist or singer who shows evidence of such promise that he is likely to become an artist may receive at this conservatory his entire musical education without paying one cent.

(Signed) G. W. CHADWICK."

### IN FRITZ SCHEEL'S MEMORY.

Charles Grafly Is Chosen to Execute  
Bronze Bas-Relief of Musician.

PHILADELPHIA, May 16.—Charles Grafly has been chosen by the Women's Committee for the Philadelphia Orchestra to execute the bronze bas-relief portrait of the late Fritz Scheel, which is shortly to be placed in the Academy of Music. The portrait is to be three-quarters length, and will be erected at a cost of \$5,000, \$2,000 of which has already been contributed.

The bronze will be of elaborate workmanship, and will be a monument to the first conductor of the Philadelphia Orchestra, a man beloved of the musical public, not only of Philadelphia, but of neighboring cities.

The public is asked to help erect this monument to Mr. Scheel and it is hoped that there will be so generous a response that there will be raised, over and above the amounts necessary for the bronze portrait and for a simple and appropriate stone to mark Mr. Scheel's grave, at West Laurel Hill Cemetery, a sufficient sum with which some project may be established that will perpetuate Mr. Scheel's name in the musical life of Philadelphia.

### SINGING PREVENTS PANIC.

While Vienna Choir Entertains Arion's  
Guests Firemen Smother Flames.

That a fire panic was averted at the Arion Club Building, New York City, on Thursday night last week was due to the lusty singing of the members of the Vienna Male Choir, who were being entertained after their second concert in Carnegie Hall by the Arion Club.

The rooms on every floor were crowded with a brilliant assemblage, including several hundred women. The interior of the building was elaborately decorated with flags and other inflammable material. Unknown to any one in the building the chimney took fire. A policeman standing on the opposite corner saw the flames leap up above the roof and turned in an alarm. The mighty choral singing of the visitors from Vienna drowned the clanging of the firebells, and a few firemen quietly made their way to the roof and extinguished the fire before the singing stopped.

Signor Salvatore Miceli, the eminent Italian tenor, who has been heard in concerts in New York during the season, is said to have been engaged by Oscar Hammerstein for next Winter's operatic season.

### REED MILLER'S SUCCESS.

New York Tenor Closing Brilliant Season  
of Concert Work.

A New York church soloist who is gaining widespread recognition as an oratorio and concert singer of high attainments, is Reed Miller, tenor, who is bringing to a close a most successful season.

The advantage of conscientious work with the best masters, and three years' experience as soloist at the New York Calvary M. E. Church, where oratorio is ren-



REED MILLER

American Tenor Who Has Played a Conspicuous Part in the Past Concert Season

dered each month with a chorus of one hundred voices and an average attendance of 2,500 people, and the fact that he was chosen from a list of hundreds of applicants to fill the important position as soloist at Plymouth Church, Brooklyn, where Henry Ward Beecher officiated many years, will suffice to place this excellent artist in the front rank of American oratorio and concert tenors.

During the past season Mr. Miller has appeared in concerts in Milwaukee, Minneapolis, Worcester, Mass., Newark, N. J., Troy, N. Y., New Orleans, Birmingham, Ala., Detroit, Rochester and many other cities, winning warm tributes from the music critics of the newspapers in those cities.

### ADAMOWSKI.

Joseph Adamowski, noted virtuoso, (Joseph is the brother of our Timothee) 'Cellist by vocation, writes his resignation, Takes his big old fiddle, quits the Symphony.

Adamowski's 'cello is a marvelous magician;

Bears you off beyond the clouds to hear the angels sing!

'Neath the subtle genius of a dreamy-eyed musician

Blizzards change to zephyrs and the Winter turns to Spring!

Old age seems like youth again! Love returns a-beaming!

Life is worth the living and our hearts cry, "All is well, O!"

Tears may come—but tears of joy, from bright eyes a-streaming

When Joseph Adamowski plays his 'cello.

Joseph Adamowski, bearded son of Poland,

Heard the angels' voices, ere he had his birth,

Somehow, 'twas forgotten on his ears to touch him,

That he might forget the sound, when he came to earth.

You may see that truth of it, as he sits a-playing

Sounds he snatched from Paradise!

How they throb and swell, O!

Better far than logic as a proof of Heaven:—

Joseph Adamowski and his big old 'cello.

—C. H. Lincoln in Boston "Post."

### Mrs. Formes's Talented Pupil.

Mrs. A. K. Formes writes to MUSICAL AMERICA from Oakland, Cal., where she has been teaching ever since the San Francisco earthquake, concerning one of her most talented pupils, Mabel Cronan. Miss Cronan has a beautiful soprano voice of great range, sweetness and strength. She is a niece of the late C. O'Connor and Mrs. Formes predicts a brilliant future for her.

## PHILADELPHIAN'S COMPOSITION SONG

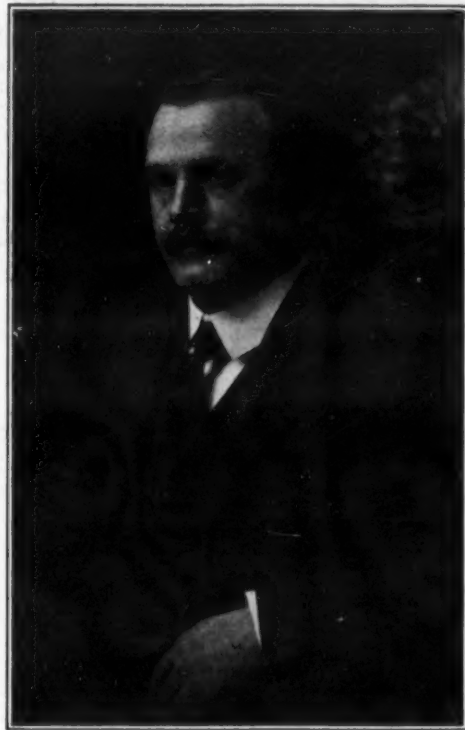
W. Warren Shaw's New Song  
Cycle Given at Music  
Festival.

PHILADELPHIA, May 13.—The May Musical Festival of the Century Club at North Broad street last week was noteworthy because of the production of the "Thomas Moore Song Cycle," composed by W. Warren Shaw, the well-known voice specialist of this city. This song cycle is unique in that each of the ten compositions is a complete concert number.

They comprise two mixed quartets, one trio (soprano, alto and tenor), one duet (tenor and bass), one song each for soprano and contralto and two songs each for tenor and bass. Mr. Shaw's treatment of Moore's poems is forceful, spontaneous and appropriate.

The music is dainty, melodic and sparkling. The soprano solo "My Gentle Harp Once More I Waken," sung by Ethel Isett; the contralto solo "No, Not More Welcome the Fairy Numbers," sung by Edith Macphie; the tenor solo "Whene'er I See Those Smiling Eyes," sung by Norbert Hamilton; and the rollicking bass solo "The Duke is the Lad to Frighten a Lass," were received with great favor, and were well given by the soloists, who are all pupils of Mr. Shaw.

This "Song Cycle" is worthy of wider recognition. Mr. Shaw, who is known as the composer of several songs, is also an artist of considerable ability, having been principal tenor in the Carl Rosa



W. WARREN SHAW

A Philadelphia Musician and Composer of High Attainments—He is Writing a Grand Opera.

Opera Company, in England, and Tavery's Grand Opera Company in America. He is now engaged in the composition of a grand opera of a strong dramatic nature, which he expects to have finished in the Autumn. A. H. E.

## PHILADELPHIA HEARS THE VIENNA CHORUS

German Singing Societies Act as  
Hosts to Visiting  
Organization.

PHILADELPHIA, May 11.—The visit to this city yesterday of the Wiener Maennergesang Verein was a red-letter day to the German singing societies in general and the Jünger Maennerchor in particular. Music was early in evidence, the visitors being met at the railway station by a deputation from the United Singing Societies and welcomed with the song "Onward and Upward."



LOUIS KOEMMENICH

Director of the Junger Maennerchor of Philadelphia—One of His Compositions was Sung During the Visit of the Vienna Choir

Crossing to the City Hall they were presented to, and welcomed by, the mayor who received the first evidence of the Viennese singers' musical ability, as they sang for him their organization song, "Frei und treu in Lied und That." The afternoon was spent in visiting Independence Hall and Fairmount Park.

A concert was given in the evening at the Academy of Music which was crowded to the limit with an intensely enthusiastic audience.

Edouard Kremser and Richard Heuberger conducted the chorus alternately, and Louis Koemmenich, director of the Jünger Maennerchor, conducted the orchestra. Of the chorus singing itself it can be truthfully

said that for richness and beauty of tonal utterance, absolute adherence to pitch, precision in phrasing and true artistic valuation of the niceties of shading, it was incomparably good and satisfying.

The prolonged applause which greeted each number, whilst naturally tinged with racial enthusiasm, was only a just tribute to splendid work. The conductors exhibited fine self-restraint in resisting the demands for encores, except in the single instance of the familiar "Abschied hat der Tag genommen," an example which might well be copied often here.

Following the concert a "Kommers" was given at the Jünger Maennerchor Hall in honor of the Viennese Choir, and attended by Mayor Reyburn and other invited guests. Complimentary speeches were interchanged by Arno Lemhardt, president of the Jünger Maennerchor, and Franz Schneiderhan, president of the Wiener Maennergesang Verein. The Jünger Maennerchor sang several selections for the benefit of their guests, notably a "Willkommengruss," composed by Louis Koemmenich. A well deserved tribute was paid to the Jünger Maennerchor by Herr Kremser for their excellent work. A. H. E.

### LOS ANGELES PHILHARMONIC.

Closes Tenth Season with Fine Promise  
for Next Year.

LOS ANGELES, CAL., May 14.—Behymer's Philharmonic course closed a successful tenth season with Rosenthal and already the local impresario is arranging for next season's series. In the ten years of its existence this course has introduced to the community the greatest vocalists and instrumentalists known to the world.

For next year many of the contracts already have been signed. Among the artists are Fritz Kreisler, violinist; Mme. Carreño, the greatest of all women pianists; Mme. Johanna Gadske, soprano; Josef Hoffman, pianist, and the Boston sextet with Louise Homer or Carlotta Maconda as vocalist. Also, one of the following will be added: Kubelik, Harold Bauer, Mme. Bloomfield-Zeisler, Olga Samaroff, Petschnikoff, Marie Hall or Maud Powell, and either Calvé or Sembrich.

Mr. Behymer has a splendid list to select from, but is endeavoring to give at least five concerts without repeating a second artist in the same character of work. This shows good promise for next year's music and evinces the same enterprise that has characterized the management in the past.

There is a plan on foot among some of the German Mozart societies to erect a monumental Mozart House in Salzburg in which the music school could be accommodated and which would serve as a suitable place for music festivals. The building fund already amounts to over \$44,000.





Miss Allie May Hoitt is the new contralto at Tremont Temple, Boston.

Florence E. Parks of the Northwestern Conservatory gave a pupils' recital last week in Minneapolis.

Recitals given by the Bostonia Sextet Club drew large and applause audiences in Chatham, N. B., on the night of May 16 and in St. John on the following evening.

George P. Gillet, tenor, a pupil of Lesley Martin, whose studio is at No. 237 West Fifty-second street, took part in the performance of "Cavalleria Rusticana" in Carnegie Lyceum last week.

J. Christopher Marks, organist and choir-master of the Church of the Heavenly Rest, New York, has been elected director of the International Art Society of New York, which was organized last week.

On Tuesday evening of last week, Aubrey R. Sayre, the well-known tenor, whose studio is located at No. 313A Quincy street, Brooklyn, sang at the Brooklyn Art Society at Association Hall.

Fielding Roselle, well known in the New York music world, gave a song recital in London, in Bechstein Hall, a fortnight ago. Her program embraced Italian airs, German *Lieder* and French and English songs.

At the annual musicale of the Harmonic Club of Philadelphia at the Orpheus Club rooms, among those taking part were Abbie Keeley, Mrs. Bayard Knerr, Clara Yocum, Miss Buchanan, Miss Knerr and Miss Bisler.

The Choral Society of the Woman's Club of Upper Montclair, N. J., were assisted at their concert on Tuesday evening, May 14 by Mr. Gregory Aller, 'cellist of the Russian Symphony Orchestra, and Mr. Aver Belvod, baritone.

Watkin Mills, the eminent English basso, gave a song recital in Dayton, O., Monday evening, May 13, and the closing season was marked by one of the most enthusiastically received and well attended musical events of the year.

Under the direction of Alys Bentley, the public schools of the District of Columbia will give a grand May festival on the evening of May 17 at the National Theatre, Washington. A chorus of 500 voices will be interspersed by numbers of the Marine Band.

Miss Margaret Calcleugh of Bridgeburg, N. Y., left for the metropolis last week to sign for re-engagement next season before the music committees of the Jewish Temple and the Cathedral, in which her work was interrupted two months ago by illness.

Mrs. Jennie Lind Green, organist and choir director of Grace Methodist Episcopal Church, Baltimore, gave several recitals last week in towns in Virginia, Maryland and Pennsylvania. She played on the new organ at Grace Reformed Church, Shippensburg.

A leading musical event of Duluth, in which two Minneapolis musicians acted as judges, took place on May 5 at the Lyceum Opera House in that city. This was the fourth annual contest of the Svea Glee Club and the Normanna Singing Society, both male choruses.

The Western Conservatory, E. H. Scott president, has just closed a series of concerts upon four pianos and pipe organ at several of the leading churches in Chicago. Mr. Scott originated the idea of this form of entertainment and has been very successful in it.

William C. Carl, on invitation of the City Council of Buffalo, gave an organ recital on the Pan-American organ in Convention Hall, of that city Sunday after-

noon. This was Mr. Carl's fourteenth engagement to play this organ, and marks his fifteenth appearance in Buffalo.

Mme. Adele Fabiana's latest recital at Griffith Hall, Philadelphia, was perhaps her most successful offering so far. She was assisted by Henry A. Gruhler, pianist, and Valdimir Dubinsky, 'cellist of the Philadelphia Orchestra. The concert was under the direction of M. B. Swaab.

George Hamlin's time for teaching has been considerably interrupted since his return from Europe by his numerous concert engagements; however, he will resume his class on May 20, and will accept a limited number of pupils for a term extending from that date until the end of July.

Miss Apalonia Dobrosielska gave a pleasing vocal and instrumental recital in Wilard Hall, Passaic, N. J., on May 6. A much appreciated generally classic program was presented. Miss Dobrosielska being assisted by Vernon Stiles, tenor; Arthur Parker, violinist; and Naina McKenna, pianiste.

The Greek Theatre, Oakland, Cal., was not so well filled as it might have been at last week's recital of the University Orchestra under the leadership of Dr. J. Frederick Wolfe. Anton Hekking, the 'cellist, was the soloist and rendered D'Albert's Concerto and a Bach aria in his usual fine manner.

Before an audience that completely filled the First Unitarian Church, Minneapolis, Claudie Oswald, a pupil of Hermann Zoch, appeared in an unusually interesting program of piano music Wednesday evening. Mendelssohn, Weber and Schubert selections were well interpreted by the young woman.

Eugen Skaaden acted as accompanist for the oratorio, "The Prodigal Son," given last week by the choral society of Minneapolis Bethlehem Lutheran Church, and also played several organ solos at the Grieg concert given Friday evening at the Park Congregational Church. Sigrid Westerland was soloist at this last named event.

Gertrude Reuter, the talented pupil of Sydney Lloyd Wrightson, has returned to Washington, D. C., after a musical success at Jamestown. While there she sang before the President, and members of the cabinet and diplomatic corps and everyone spoke highly of her beautiful voice and the artistic way in which handled it.

Mr. Everett E. Truette, the well-known Boston organist, gave an organ concert in City Convention Hall, Buffalo, N. Y., last week which was very highly spoken of by the press of that city. His program was one of great excellence and included compositions by Bach, Hollins, Guilman, Merkel, Wolstenholm, Whiting, Bibl, Dubois, and Best.

Miss Kate Conratt, the organist of Trinity Presbyterian Church, Montclair, N. J., has resigned her position. Miss Conratt has been organist for a number of years, and earned the well-merited commendation of the members and friends of the church. In token of her faithful services she was presented with a miniature grand piano filled with gold pieces.

At Memorial Hall, Brooklyn, Thursday night of last week, a vocal and instrumental concert was given in which children had an important part. The little ones are pupils of Professor H. B. Batchis's Conservatory of Music, on Sixth avenue, near Second street, Brooklyn, and they have reached a stage of much proficiency with either piano, violin or mandolin.

At the students' recital given last week in the Philadelphia Conservatory of Music the following pupils appeared: Mrs. F. Weyman, Flora Weil, Myrtle Scott, Edward Hoffmeister, John Leddy, Jeannette Szlapska, Mrs. H. Cohen, Betty Miller, Berta Rieker, Marion Gushee, Emma

Steeble, Edith Bloomfield, Gail Natt, Samuel Green and the members of the choral class.

The fourth concert and the last of the series of the season, given by the Holstein String Quartet of Dayton, Ohio, at the W. C. A. Auditorium last week was most successful. The quartet which is composed of Charles K. Holstein, violin; Mrs. Jeannette Freeman-Davis, violin; Albert E. Fischmann, viola; and Ira Leslie Davis, 'cello were assisted by Miss Eleanor Schenck, piano, in a most attractive program.

The K. O. T. Orchestra of the North Baptist Church, Camden, N. J., Henry F. Pollock, director, gave its second annual musicale at the church on May 9. Thirty-five amateur musicians took part, the program including Handel's Largo, Kela-Bela's "Lustspiel" Overture and the "Dance of the Skeletons." The soloists, both Philadelphians, were Eugene Engel, violin, and Charles W. Munder, bass.

The singing of Ida Kerr, a pupil of Lillie Machin, of Carnegie Hall, at a musicale given at the Waldorf-Astoria last week attracted attention. Miss Kerr resigned her position as soprano soloist of the Fullerton Avenue Baptist Church, Montclair, N. J., to accept a similar position with the Methodist Episcopal Church of Morristown, N. J., at an advanced salary. She sang for the first time last Sunday.

A vocal recital was given last week at the Toronto College of Music, by one of Dr. Torrington's pupils, Miss Eveline Ashworth, whose clear and brilliant soprano voice showed careful and thorough training, while the versatility of her style and the range of her study was evidenced by the selection of her songs, both secular and sacred, which were rendered with a fine appreciation of the sentiment required by the music.

Fannie MacLeod, who has taught vocal music in Minneapolis for several years past, having her studio with Blanche Strong, is going to Goldfield, Nev., to open a studio there. Miss MacLeod has done no concert work since she has been in Minneapolis, but appeared in public frequently in New York, where she studied. She also studied in London with Shakespeare and sang in one of the prominent churches there.

A violin recital by pupils of Mr. Frank E. Blachford on Monday evening attracted a large audience to the Conservatory Music Hall, Toronto. The numbers were all given with a cleanness of technique, and an especial attention to phrasing and expression that speaks well for the talent represented, and reflects the greatest credit on Mr. Blachford's undoubted ability in imparting to his pupils valuable knowledge and excellent style.

At the last annual meeting of the Clef Club of Lewiston and Auburn, Me., officers for the ensuing year were elected as follows: President, Mrs. E. E. Parker; vice-president, Ellen Moseley; secretary, Mrs. A. W. Fowles; treasurer, Grace Barker; librarian, Mary Pottle; delegate to Musical Union, Helen Winslow. Plans were discussed for the Summer outings of the club, which will probably occur the middle of June and early in July.

A piano recital of more than usual interest was given by pupils of Mr. Frank S. Welsman in the Music Hall of the Conservatory, Toronto, and was attended by a large and appreciative audience. Throughout the entire program a high standard of excellence was maintained, while the maturity of style and conception marking the work of the various performers was a proof of the thorough methods employed by Mr. Welsman in his teaching.

The recital of May Lee Miller Boggs at the New Century Club, Wilmington, Del., last week was a delightful and well attended affair. Miss Boggs, who by the way, is but fourteen years old, was assisted by Betty Heinle, dramatic reader; Elizabeth Sergeant Chandler, soprano soloist; Frederick G. Reese, baritone, and Earle Beatty, pianist, all being of Philadelphia, while Miss Anne Gause of Wilmington was accompaniste.

The annual charity concert, which was given in Curtis Hall, Jamaica Plain, Mass., by the Jamaica Singing Club, last week, was one of the most brilliant social events of the season. Several members of the Symphony Orchestra assisted. The soloists were Harold S. Tripp, tenor; Charles Del-

mont, bass; Margaret G. Guckenberger, contralto; Heinrich Schucker, harpist, and Frank Luker, accompanist. There was a fine chorus of members under the direction of Benjamin Guckenberger.

The pupils of Mme. Vittia Karst gave a recital at the Wegman School, St. Louis, last week. The affair was strictly invitational. Pearl Hyman sang a song composed by Leta Jan Brown and dedicated to Mme. Karst. The words are taken from Owen Meredith's "Yesterthoughts." Other numbers were given by: Stella Bigelow, Virginia Kelley, Edna Starr, Rhoda Gates, Edith Frazer, Jane Lesser, Charlotte Lesser and Mr. I. D. Kelley, Jr., assisted by Clara Muellner and Master Lawrence Boehring, pupils of the Wegman School.

The meetings of the Unschuld Club of the University of Music and Dramatic Art, in Washington, D. C., have closed for the season. The program on this occasion included "Invitation to the Dance" (Weber), by Mildred Kolb; "Pierette" (Chaminade), by Eithel Fischer; "Warrior Song" (Heller), by Miss Morrison; "Sonata Pathetic" (Beethoven), by Miss E. Bright; Twelfth Rhapsody (Liszt), by Martha Urness; Grieg Sonata, first movement, by Marie Wheeler; "Kinderstücke" (Schumann), by Miss Tweedy.

Mrs. Grace Hall-Riheldaffer has been re-engaged as soprano soloist at the First U. P. Church. Mrs. Riheldaffer will act as precentor at the morning services and will sing with a quartet at the afternoon services, which are held at four o'clock. On June 6, Mrs. Hall-Riheldaffer will sing at the graduation exercises of the West Penn Hospital, and on June 26, 27 and 28, she will be musical director and soloist for the convention of Young People's Societies of Western Pennsylvania and Eastern Ohio, to be held at Carnegie Institute.

Lillian A. Smith, daughter of Mr. and Mrs. Charles Smith, returned to Los Angeles, Cal., last week, after an absence of five years in Europe, where she studied the piano under Leschetizky and other well-known teachers. Miss Smith was selected on many occasions to play at important receptions and in many pupils' recitals in which only the most talented were presented. A recital will be given at Gamut Club auditorium, Friday evening, May 24, in which Miss Smith will appear assisted by local talent, under the patronage of a number of friends who have been interested in her work.

Augusta Bergman, a graduating pupil of Miss MacReynolds of Washington, D. C., gave a very enjoyable recital in the studio of the school on May 11, which displayed to her teacher and friends Miss Bergman's high attainments as a pianiste. She was assisted by Eugenie de Guerin, head of the violin department of the school, who played "Zigeuner-weisen" by Sarasate with artistic finish. Miss Bergman's numbers were as follows: "Minuetto," Bach-MacDowell; "Turkish March Sonata," Mozart; "Warum" and "Novelette, D minor," by Schumann, and three Preludes and "Polonaise Militaire" by Chopin.

Rather than submit to have his morning musical service cut by just one anthem, three minutes long, Prof. George H. Brock, organist and choirmaster of the Huntington, L. I., First Presbyterian Church for thirty-six years, has resigned. The entire choir also resigned with him. All save one of the choir are relatives of Prof. Brock. The choir consisted of three of Prof. Brock's daughters, one of his sons, three of his sons-in-law, a sister of a son-in-law, and Mrs. Charles W. Colyer, who quit with them. No one in the choir had been there less than eight years, and two of the members had been singing there over twenty-five years.

The piano recital given recently by Edwin Hughes at the Washington Club, Washington, D. C., was a great musical success, displaying the technique and careful interpretation of the young artist. He was assisted by Franceska Kaspar, soprano, of Washington. The program included "Toccata and Fugue, D minor," Bach-Tausig; "Polonaise, C minor," Beethoven; "Auf dem Wasser zu Singen," Schubert-Liszt; three preludes, "Etude, A flat," D flat and G flat waltzes, "Scherzo, Op. 35," all by Chopin; "Cantique d'Amour," Liszt; "Wiener Blut Waltzer," Johann Strauss (concert paraphrase by Edwin Hughes). The songs by Miss Kaspar were "Nymphes et Sylvains," Bemberg; "Serenade," Gounod; "Tis May-time," Oley Speaks; "My Mother Bids Me Bind My Hair," Haydn; and "Song of Pierrot," Edwin Hughes.



## Where They Are

### 1. Individuals

Andrews, Mark—Montclair, N. J., May 25.  
Barbour, Inez—Keene, N. H., May 20, 23 and 24.  
Cairns, Clifford—Montclair, N. J., May 25.  
Campanari—Jacksonville, Fla., June 12.  
Clark-Wilson, Genevieve—Granville, O., May 21, 22, 23 and 24.  
De Gogorza, Emilio—Keene, N. H., May 20, 23 and 24; Winsted, Conn., June 4 and 5.  
Dempsey, J. C.—Montclair, N. J., May 25.  
Dolmetsch, Arnold—Montclair, N. J., May 25.  
Douty, Nicholas—Montclair, N. J., May 25.  
Duff, Carl—Montclair, N. J., May 25.  
Eames, Emma—Winsted, Conn., June 4 and 5.  
Ebel, Louis—Richmond, Ind., May 28 and 29.  
Gibson, S. Arthur—Montclair, N. J., May 25.  
Hall-Riheldaffer, Grace—West Penn. Pa., June 16; Pittsburgh, June 26, 27, 28.  
Hamlin, George—Fredonia, N. Y., May 17.  
Hinkle, Florence—Jamestown, June 10.  
Homer, Louise—Montclair, N. J., May 25; Winsted, Conn., June 4 and 5.  
James, Cecil—Granville, O., May 21, 22, 23 and 24.  
Johnson, Edward—Mt. Vernon, Ia., May 18; Richmond, Ind., May 28 and 29; Winsted, Conn., June 4 and 5.  
Kennedy, Dion W.—Montclair, N. J., May 25.  
Legler, Ellis P.—Granville, O., May 21, 22, 23 and 24.  
Merrill, Leverett B.—Keene, N. H., May 20, 23 and 24.  
Meyer, Otto—Granville, O., May 21, 22, 23 and 24.  
Mulford, Florence—Keene, N. H., May 24.  
Powell, Maud—Knoxville, Tenn., July 23 and 24.  
Rider-Kelsey, Corinne—Richmond, Ind., May 28, 29.  
Schmitt, Henry P.—Montclair, N. J., May 25.  
Schumann-Heink—Granville, O., May 21, 22, 23 and 24.  
Spencer, Janet—Richmond, Ind., May 28, 29.  
Tebbs, Arthur L.—Granville, O., May 21, 22, 23 and 24.  
Tew, Whitney—Jamestown, June 10.

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Van Hoose, Ellison—Keene, N. H., May 20, 23 and 24.  
Van Norden, Berrick—Keene, N. H., May 20, 23, and 24.  
Wagner, Franz—Granville, O., May 21, 22, 23, 24.  
Warren, S. P.—Montclair, N. J., May 25.  
Wells, John Barnes—Holyoke, Mass., May 22.  
Wilson, Elizabeth Thompson—Granville, O., May 21, 22, 23 and 24.  
Witherspoon, Herbert—Richmond, Ind., May 28 and 29.

### 2. Orchestras and Bands

Boston Festival Orchestra—Keene, N. H., May 20, 23 and 24.  
Chicago Orchestra—Mt. Vernon, Ia., May 18; Granville, O., May 21, 22, 23 and 24.  
New York Symphony Orchestra—Willow Grove Park, Phila., May 25.  
Theodore Thomas Orchestra—F. A. Stock, Conductor—Richmond, Ind., May 28 and 29.

### 3. Future Events

May 20, 23, 24—Music Festival, Keene, N. H.  
May 24-26—Bach Festival Service, Montclair, N. J.  
May 21, 22, 23, 24—Spring Festival, Newark and Granville, O.  
June 4, 5—Litchfield County Choral Society, Winsted, Conn.  
June 6, 7 and 8—Music Festival, Atlanta, Ga.  
June 10—Washington Choral Society, Jamestown Exposition, June 10.

## AN ALL-AMERICA MUSIC TEAM

### Newspaper Humorist Would Have Caruso as Pitcher and "Wee Willie" Bonci as Catcher.

The all-America musical team was announced in the Saturday issue of the New York "Evening Sun." Though the long-awaited list of names was found to contain many of the old gang, there were some disappointments in local fandom. However, with "Happy Jack" Caruso pitching 'em over the home plate for a shut-out, the adherents of the Broadway G'nts expressed the utmost confidence that the result of the judge's choice would be a feast of fans, to say nothing of shoulderstraps, diamond stomachers and décolletage.

"Wee Willie" Bonci, whose big average in the rival league of West Side Highlanders brought him into general notice early in the season's play, was said to have jumped his contract by consent, and he will be found wearing the mask to Caruso's twirlers when these two are paired in the star battery of the ensuing year. Even Savage's Superbas landed one Johnny-on-the-Spot over in Brooklyn last week, when "Home-run Joe" Sheehan, who once held down "Long-green" for John de Risky on the New England circuit, was picked with "Dummy" O'Bars, McDippel the Iron Man and "Champagne Charley" Dalmores for the all-star substitutes in the musical unionized "Car Men" or in "Twist-'em and I-sold-ye."

Here is the make-up of the all-America star nine and the best and most favorably known alternates:

First Choice.	Substitute.
Caruso..... p.	Dippel, Sheehan
Bonci..... c.	Dalmores, Bars
Plancon..... 1 b.	Arimondi
Journet..... 2 b.	Dufliche
Blass..... 3 b.	No choice
"Sid" Farrar..... ss.	Renaud
	Sammarco
	Soubeyran
Van Rooy..... r. f.	Gilbert
Burgstaller..... c. f.	Altchevsky
Bassi..... l. f.	"Herod" Burrian

There, then! The most exacting fans will find no Pirates and no Cubs in that lot. There's a man called Constantino who's been putting up the high ones from New Orleans to Montreal lately, but he's a rank outfielder as yet, so far as Broadway is concerned. There is no surer infield in the country than old "Napoleon" Plancon, "Muggsy" Blass and "Puggsy" Journet, and for real, unadulterated, blown-in-the-bottle enthusiasm, they have the crowd all with them till they hit the toboggan like old Uncle Ed the Risky so long ago. Arimondi was a good steady worker. Vigna said Dufliche was a human hold-up for anything off the spaghetti tree, but the press box won't swear to that.

For short stop there was no hesitation in naming the first choice, even though bright particular stars are not always numerous around that station. Candidates were numerous. Sammarco looked like short among the big men, to some ex-

### ALLEN TOWN DELIGHTED.

#### Large Audience Much Pleased With Mr. MacFarlane's Recital.

ALLEN TOWN, PA., May 13.—In the last organ recital of the season in St. John's Church, before a large and applause audience, Will MacFarlane, the organist of St. Thomas's Church of New York, more than sustained the fame that preceded him, and the singing of Horace Alfred Ruwe, who is easily the finest boy soprano ever heard here proved a revelation and took the audience by storm.

The suite in four movements by Theo. Dubois, formerly organist of the Church of Madeline, Paris, afforded an excellent vehicle for the demonstration of Mr. MacFarlane's versatile powers; while his abilities as a composer manifested themselves in the rendition of his clever Scherzo.

It was in the concert Overture by Alfred Hollins, the famous blind organist of London, that the full orchestral possibilities of the organ were revealed under his touch.

Master Ruwe's soprano voice would do credit to many a female aspirant to vocal honors.

In the difficult recitative and arias from

"Messiah" and "Creation" his capacity and execution proved more than sufficient for the requirements of the selections; while in his lighter numbers he captivated his hearers to a unit. Master Ruwe is undoubtedly one of the greatest exponents of the possibilities of the boy soprano voice, and reflects the greatest credit upon Mr. MacFarlane who "discovered" and trained him.

### SING POLISH MUSIC.

#### Harmonia Club Celebrates Its Twenty-fifth Anniversary in New York.

The Harmonia Club, a Polish singing society, gave a concert Saturday night in Terrace Garden, New York, to celebrate the twenty-fifth anniversary of its founding. The chief attraction of the evening was Ladislaus Florjanski, a Polish tenor. Florjanski sang for three years in the National Theatre at Prague, Bohemia, in the Imperial Opera at St. Petersburg, and was director of the Warsaw Grand Opera House. He sang six of the twelve numbers of the program and pleased the audience greatly. All of his selections were in Polish.

F. Veselsky, a Polish pianist, who came to America to accompany Florjanski on his tour, played a number of selections.

Florjanski will return to Bohemia soon, where he is to become the permanent director of opera in the National Theatre at Prague.

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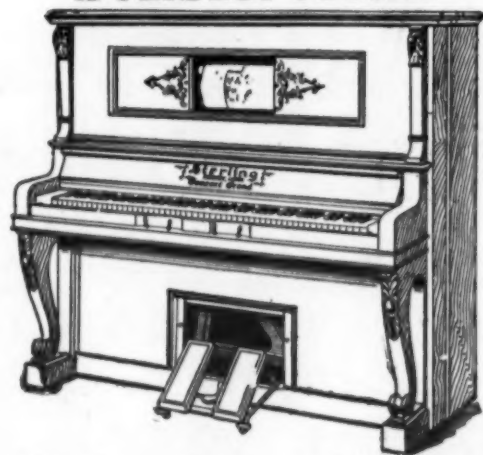
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perts. Renaud played short and sweet. One Soubeyran was the shortest of all, for he had a one-night engagement in New York. There was another brief try-out whose name was Brag.

But Father Sidney Farrar, good old "Pop Sid," who once played short in good earnest on a Philadelphia nine, was by common consent the favorite, not only for his old position, but for coach as well. Sid knew the rules of the game. "He never come a-botherin' around here on the off nights," as a Metropolitan gate-keeper said, "but just walked right in when his girl sang and then walked right out again."

Perhaps the least difficult proposition for the judges was in picking the outfield. The stars are all so good at catching liners that the first class, second class and even third class men are to be had in bunches. "Pretzel Pete" Van Rooy and "Dutch Hans" Burgstaller, as their records show, have travelled in the first class of flycatchers and done a turn or two in the "Ring" in the heavyweight class.

"Scrappy Kid" Gilbert covered too many positions well to be prize man in one, but he ought to lead the substitutes instead of being merely among the also-rans. And while "Whitey" Altchevsky proved more of a dark horse than a near-second baseman, there was a good deal more of popular sympathy for "Old Fox Herod" Burrian, who was ordered off the field after his all-star Metropolitan game. But then, little Rousseliere didn't even get ordered off.

In the "Tinker Bell" tones of "Smiling" Bassi, the first choices come to an end. "Champagne Charley" Dalmores tried to pad the pugilistic dope book with a Y. M. C. A. trainer, and so, in a large, easy way, did Ancona the Anti-Fat Man, whose personal champions denied all accusations of avoidupois. But only Bonci managed to have his name coupled in the betting with Caruso.

The march pennantward will continue, however, as a double event in rival leagues, and whether one is more American and t'other more National, only the Peanut Johns and Broadway pedal polishers can tell.

As for managers and other luxuries, it was a consensus of opinion that the stars never saw an umpire who was fairer or better on balls and strikes—especially chorus strikes. Old Guard balls, or Actors' Fund fair—than Ten-Dollar Bill Conried, though some persons even wanted to put a new name here.

The new plays were but little discussed. Outside of the "Twist-'em and I-sold-ye," the reforms appeared to be pretty much the same old game, after all. As a matter of style, the new "spit ball," "vapor pellet," or "damp sling" was barred.

Old Blunt—"Ah, Miss Nightingale, that 'Winter Song' was charming. It carried me back to the days of my childhood."

The Singer—"I'm so glad you liked it."

Old Blunt—"Why, I could actually hear the cattle bellowing, the old windmill creaking, and the discordant winds howling about the doors."—Philadelphia "Inquirer."



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